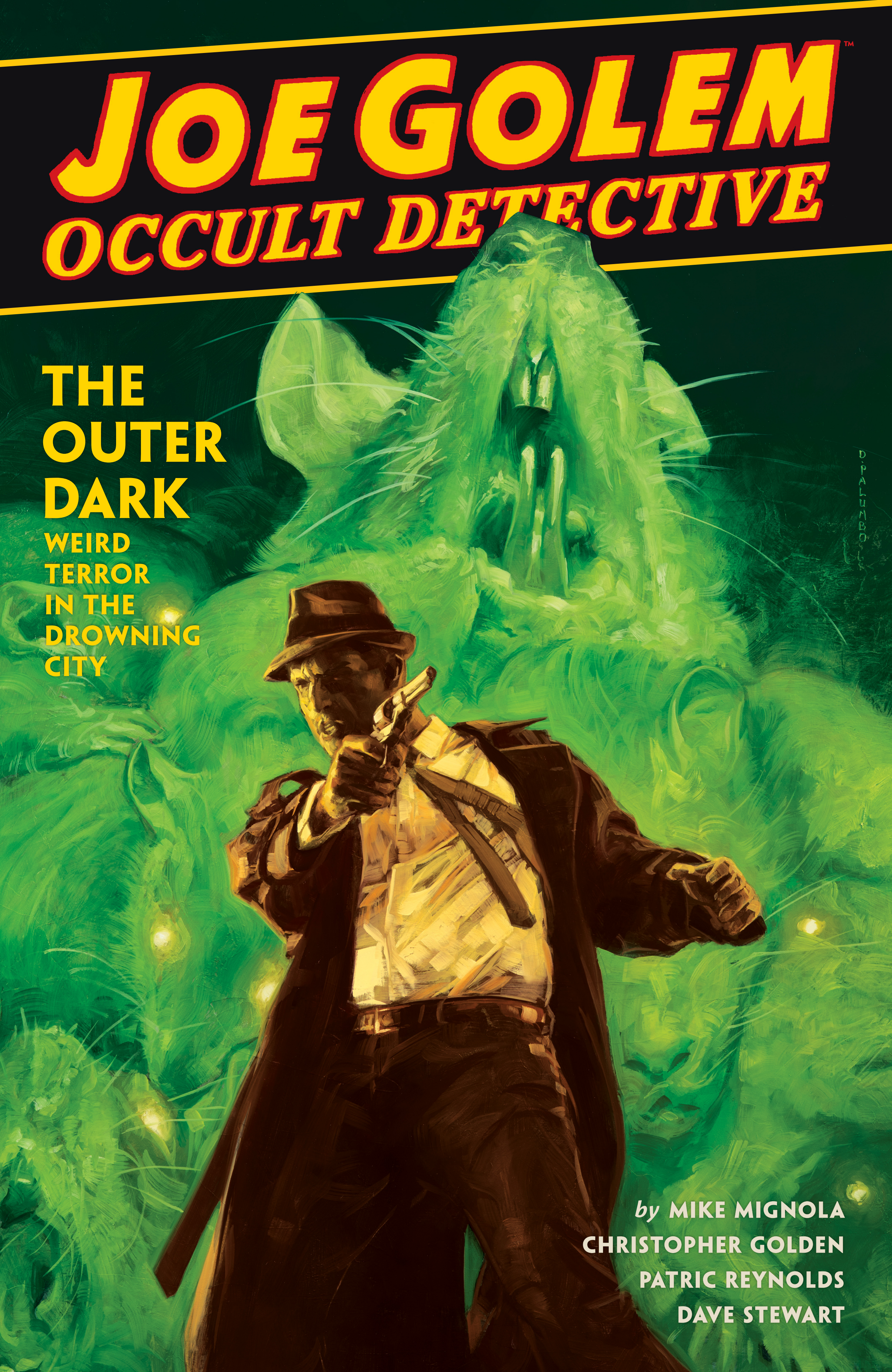
JOE GOLEM™ OCCULT DETECTIVE

THE OUTER DARK

WEIRD TERROR IN THE DROWNING CITY



by MIKE MIGNOLA
CHRISTOPHER GOLDEN
PATRIC REYNOLDS
DAVE STEWART

TWO YEARS

after he killed a child-snatching monster and stopped an undead takeover in the Drowning City, occult detective Joe Golem searches for a man with superhuman strength who is attacking citizens under orders from the otherworldly voices in his head and finds more than meets the eye in a haunted house. But Joe has his own demons to wrestle with . . .

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OCCULT DETECTIVE

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THIS BOOK COLLECTS *JOE GOLEM: THE OUTER DARK #1-#3*
AND *JOE GOLEM: FLESH AND BLOOD #1-#2.*

Published by Dark Horse Books
A division of Dark Horse Comics, Inc.
10956 SE Main Street
Milwaukie, OR 97222

DARKHORSE.COM
International Licensing: 503-905-2377

To find a comics shop in your area, visit comicshoplocator.com

JOE GOLEM: OCCULT DETECTIVE VOLUME 2—THE OUTER DARK

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Library of Congress Cataloging-in-Publication Data

Names: Mignola, Michael, author. | Golden, Christopher, author. | Reynolds, Patric, artist. | Stewart, Dave, colorist. | Robins, Clem, 1955- letterer. | Palumbo, David, artist.
Title: The outer dark / story by Mike Mignola and Christopher Golden ; art by Patric Reynolds ; colors by Dave Stewart ; letters by Clem Robins ; cover and chapter break art by Dave Palumbo.
Description: First edition. | Milwaukie, OR : Dark Horse Books, May 2018. | Series: Joe Golem occult detective ; Volume 2 | "This book collects Joe Golem: The Outer Dark #1-#3 and Joe Golem: Flesh and Blood #1-#2."
Identifiers: LCCN 2017054119 | ISBN 9781506703954 (hardback)
Subjects: LCSH: Comic books, strips, etc. | BISAC: COMICS & GRAPHIC NOVELS / Crime & Mystery. | COMICS & GRAPHIC NOVELS / Science Fiction.
Classification: LCC PN6728.J59 M5 2018 | DDC 741.5/973--dc23
LC record available at https://lccn.loc.gov/2017054119

First print edition: May 2018
Digital ISBN 978-1-63008-808-8

THE OUTER DARK

Part

1

‹TRANSLATED FROM 15th-CENTURY SLAVONIAN›

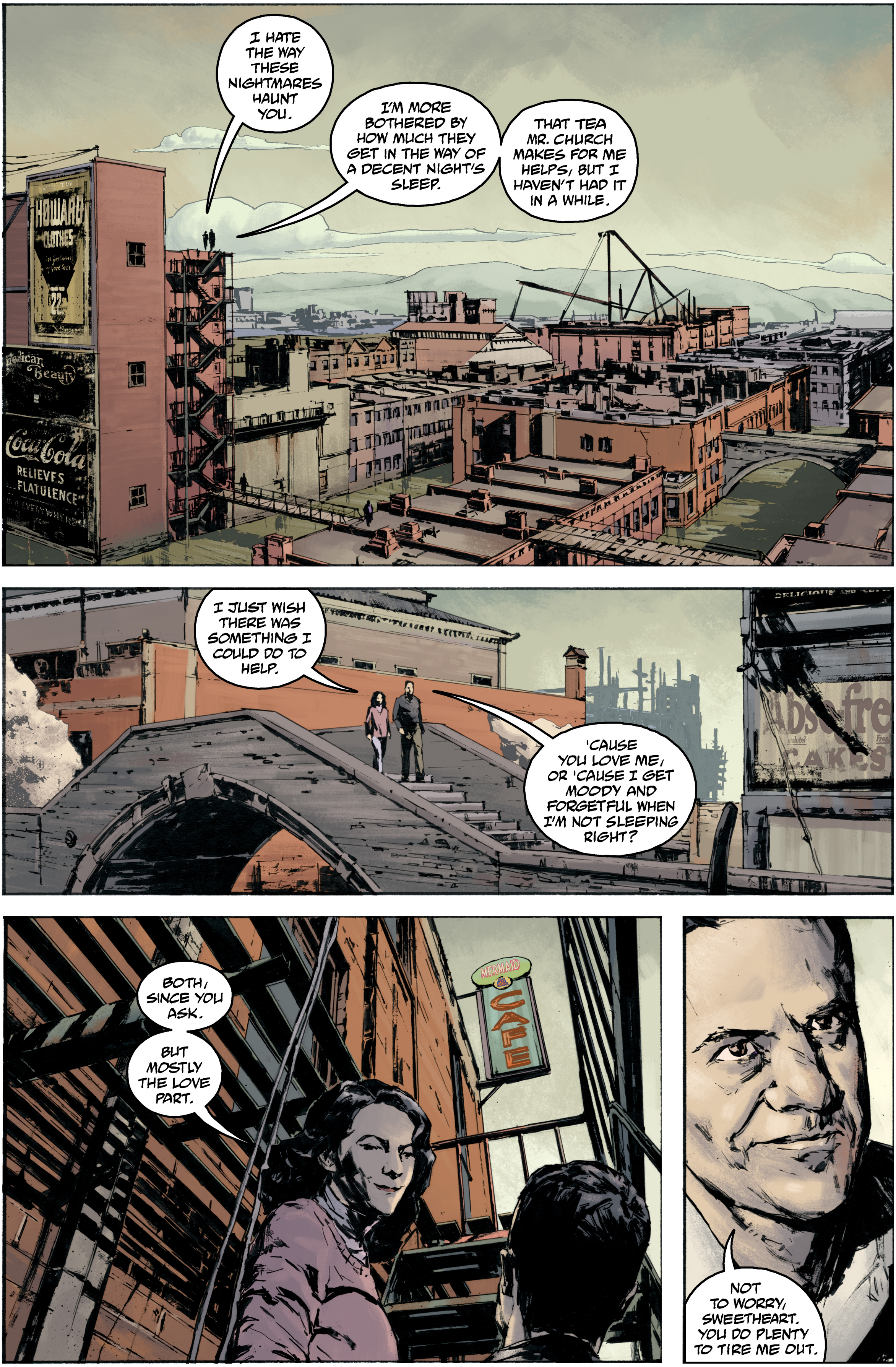
⟨SORRY IF I STARTLED YOU, MIREK. I HEARD YOU RUSTLING ABOUT AND HOPED YOU MIGHT FINALLY BE YOURSELF AGAIN. THE WITCHES DID THEIR BEST TO KILL YOU...⟩
⟨...BUT HERE YOU ARE.⟩
⟨FATHER GORAN, I...DON'T REMEMBER MUCH. I WAS FLOATING... CHOKING?⟩
⟨WITHOUT THE GOLEM, WE'D BOTH BE DEAD. WITH HIS HELP, I CAN KEEP MY VILLAGE SAFE FROM WITCHES. TOGETHER, WE CAN DESTROY THEM ALL.⟩
⟨GORAN, STOP. I WON'T DISPUTE THAT THE GOLEM HAS HIS USES. HE SAVED MY LIFE...⟩
⟨...BUT THE SOCIETY HAS ITS RULES...⟩
⟨"...AND YOU HAVE BROKEN THEM."⟩
⟨REMEMBER, MY FRIENDS...⟩

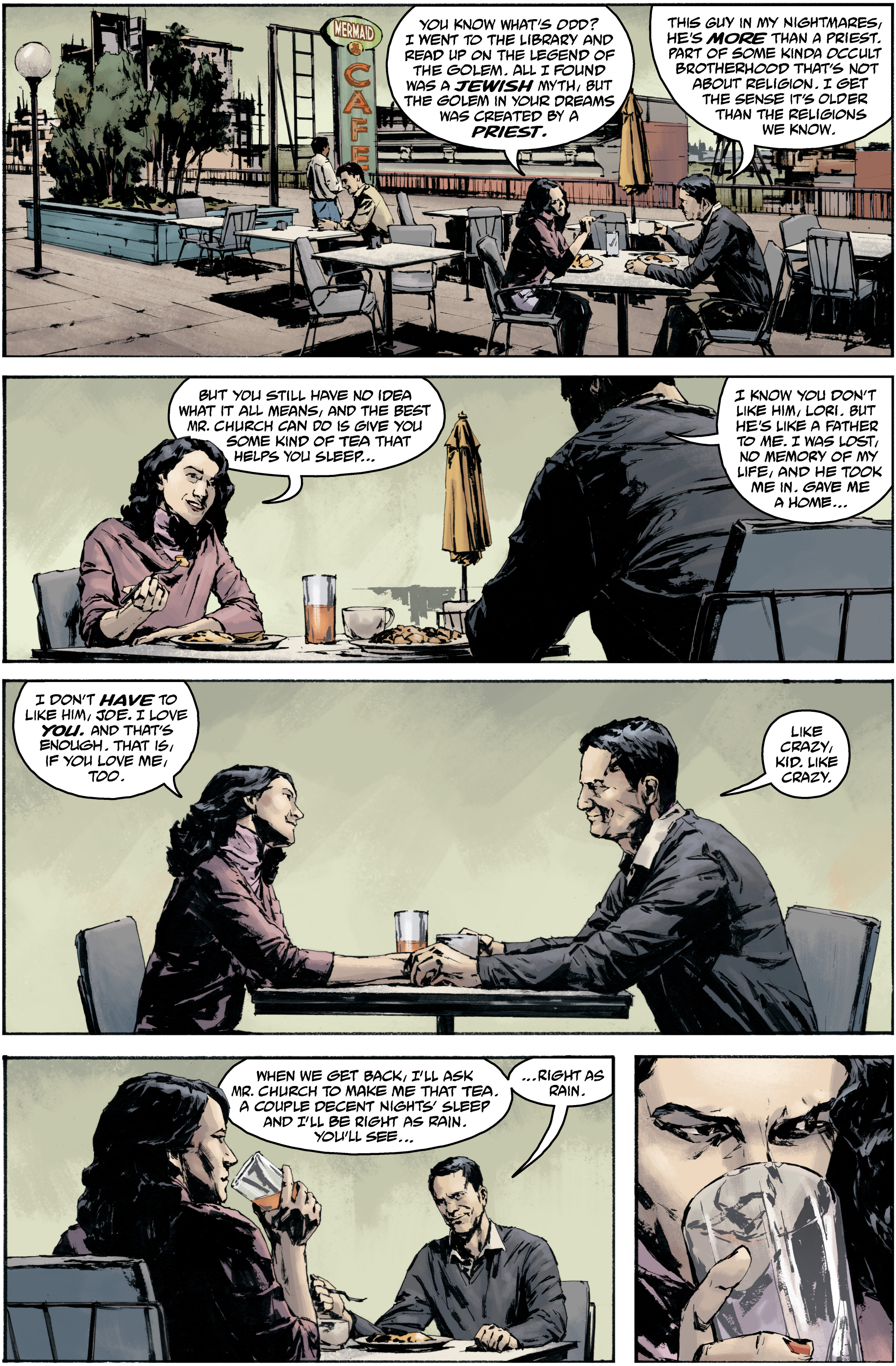
‹...MEMBERS OF THE SOCIETY WILL EMERGE FROM THEIR SCHOOLING ABLE TO PERFORM CANTRAPS AND INCANTATIONS...›
‹...BUT THOUGH YOU WILL BE TEMPTED, IT IS FORBIDDEN TO ENGAGE IN HIGHER MAGIC WITHOUT DIRECT PERMISSION FROM THE ELDER BROTHERS OF THE SOCIETY.›
‹WHAT YOU'VE DONE...IT'S ***FORBIDDEN,*** GORAN.›
‹AND YET IT ***IS*** DONE, MIREK. LET THE SIN AND THE PUNISHMENT BE MINE IF IT'S SAVED YOUR LIFE AND SO MANY OTHERS. SLEEP NOW. WE'LL TALK IN THE MORNING.›
‹WE WILL, OLD FRIEND. WE MUST. FOR YOUR SAKE.›
‹YOU WON'T CHANGE MY MIND. THE BEST YOU CAN DO NOW IS WATCH OVER ME, WATCH OVER THE GOLEM, MAKE SURE OUR WORK IS WORTHY.›

⟨SLEEP WELL, BROTHER.⟩
⟨NO... GOD, NO... PLEASE!⟩
AAIIIE!
⟨GORAN? FATHER GORAN!⟩
NO!

UNNNGH...
LOWER MANHATTAN. THE DROWNING CITY.
CAFE
JESUS.
YOU OKAY, HONEY?

JULY 15, 1967.
CAPITOL
CAPITOL
THE NIGHTMARE AGAIN? WITH THE WITCHES?
YEAH, WITH THE WITCHES.
BUT THE DREAM'S ALWAYS DIFFERENT, LIKE PARTS OF A STORY I'M TELLING MYSELF. I FORGET MOST OF IT, BUT LITTLE BITS STAY WITH ME.
LOOK, I'M NOT GONNA BE ABLE TO GET BACK TO SLEEP. WHY DON'T WE GET SOME BREAKFAST BEFORE WE END UP WAKING MR. CHURCH?
I'LL ADMIT THERE'S SOMETHING EXCITING ABOUT SNEAKING AROUND, BUT IT'S BEEN MONTHS.
DO YOU REALLY THINK HE DOESN'T KNOW I SLEEP OVER SOMETIMES?
THE OLD MAN GIVES ME THE CREEPS, BUT EVEN I KNOW HE'S A LOT SMARTER THAN THAT.


I HATE THE WAY THESE NIGHTMARES HAUNT YOU.
I'M MORE BOTHERED BY HOW MUCH THEY GET IN THE WAY OF A DECENT NIGHT'S SLEEP.
THAT TEA MR. CHURCH MAKES FOR ME HELPS, BUT I HAVEN'T HAD IT IN A WHILE.
HOWARD CLOTHES
Coca-Cola
RELIEVES FLATULENCE
I JUST WISH THERE WAS SOMETHING I COULD DO TO HELP.
'CAUSE YOU LOVE ME, OR 'CAUSE I GET MOODY AND FORGETFUL WHEN I'M NOT SLEEPING RIGHT?
BOTH, SINCE YOU ASK.
BUT MOSTLY THE LOVE PART.
MERMAID
CAFE
NOT TO WORRY, SWEETHEART. YOU DO PLENTY TO TIRE ME OUT.


MERMAID
CAFE
YOU KNOW WHAT'S ODD? I WENT TO THE LIBRARY AND READ UP ON THE LEGEND OF THE GOLEM. ALL I FOUND WAS A **JEWISH** MYTH, BUT THE GOLEM IN YOUR DREAMS WAS CREATED BY A **PRIEST.**
THIS GUY IN MY NIGHTMARES, HE'S **MORE** THAN A PRIEST. PART OF SOME KINDA OCCULT BROTHERHOOD THAT'S NOT ABOUT RELIGION. I GET THE SENSE IT'S OLDER THAN THE RELIGIONS WE KNOW.
BUT YOU STILL HAVE NO IDEA WHAT IT ALL MEANS, AND THE BEST MR. CHURCH CAN DO IS GIVE YOU SOME KIND OF TEA THAT HELPS YOU SLEEP...
I KNOW YOU DON'T LIKE HIM, LORI. BUT HE'S LIKE A FATHER TO ME. I WAS LOST, NO MEMORY OF MY LIFE, AND HE TOOK ME IN. GAVE ME A HOME...
I DON'T **HAVE** TO LIKE HIM, JOE. I LOVE **YOU.** AND THAT'S ENOUGH. THAT IS, IF YOU LOVE ME, TOO.
LIKE CRAZY, KID. LIKE CRAZY.
WHEN WE GET BACK, I'LL ASK MR. CHURCH TO MAKE ME THAT TEA. A COUPLE DECENT NIGHTS' SLEEP AND I'LL BE RIGHT AS RAIN. YOU'LL SEE...
...RIGHT AS RAIN.

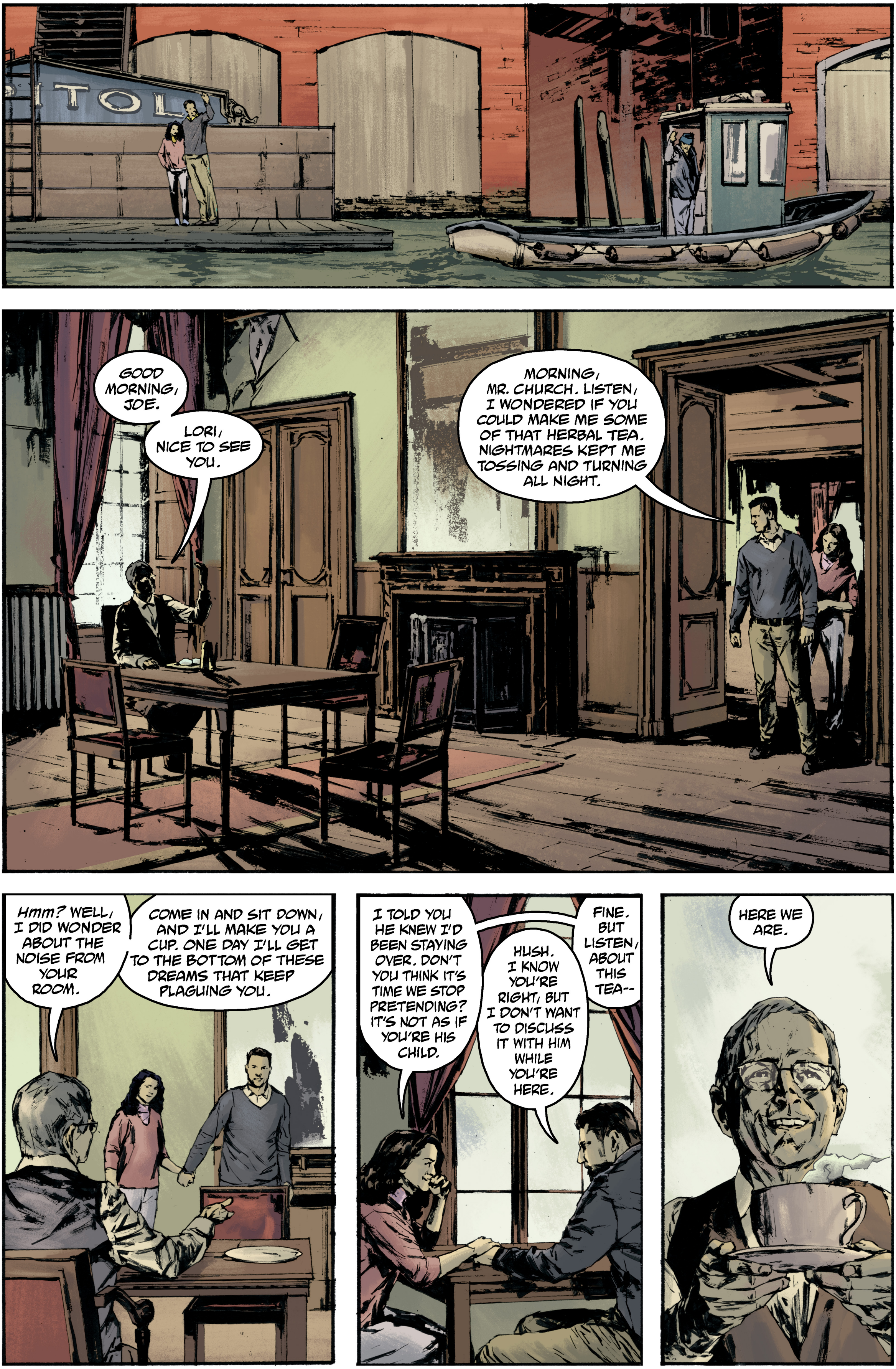
⟨TRANSLATED FROM GERMAN⟩

GGGRRR!
DANGEROUS ZONE
Keep Clear
⟨DAMN IT...⟩
⟨RELAX.⟩
⟨HOW AM I SUPPOSED TO RELAX? HE'S FALLING APART. WE KNEW THIS WAS A POSSIBILITY, BUT THE TIMING IS **VERY** BAD.⟩
CAUTION
PASSENGERS ONLY
BEWARE
⟨I'M SORRY. IT'S THE VOICES.⟩
⟨THEY WON'T BE SILENT. WHISPERS FROM THE OUTER DARK.⟩
I DON'T KNOW IF YOUR FRIEND IS DRUNK OR STRUNG OUT ON DRUGS, BUT YOU OUGHT TO GET HIM SOME HELP.
OR AT LEAST GET HIM OFF THIS TAXI.
⟨LIKE A NEST OF SNAKES, HISSING INSIDE MY SKULL...⟩

⟨THE OUTER DARK.⟩
FLY TWA
⟨THE VOICES... THEY MUST BE SILENCED...⟩
I'M SERIOUS. THIS GUY NEEDS HELP.
DISGUSTING.
SILENCE!
BODO, NO!
WHAT THE--?
AAIIIIE!

KRAK
⟨BODO, YOU MUST--⟩
⟨LEAVE HIM, YOU IDIOT. IT'S OVER!⟩
⟨CAN'T YOU HEAR THEM?⟩
HENH... HENH...
HENH...HENH...
⟨WE CAN'T LEAVE HIM.⟩
⟨I'M NOT LEAVING HIM, PROFESSOR VOGEL. BUT YOU MUST GO NOW. EXPLAIN TO OUR FRIENDS. I WILL MAKE CERTAIN YOU ARE NOT PURSUED.⟩

EVERYBODY GET DOWN!
YOU, NUTCASE-- DOWN ON YOUR KNEES! HANDS BEHIND YOUR HEAD!
GRRRRR!
YAGGGH!
BLAM
BLAM
BLAM
BLAM
BLAM
BLAM
‹IDIOTS.›
BLAM


GOOD MORNING, JOE.
LORI, NICE TO SEE YOU.
MORNING, MR. CHURCH. LISTEN, I WONDERED IF YOU COULD MAKE ME SOME OF THAT HERBAL TEA. NIGHTMARES KEPT ME TOSSING AND TURNING ALL NIGHT.
Hmm? WELL, I DID WONDER ABOUT THE NOISE FROM YOUR ROOM.
COME IN AND SIT DOWN, AND I'LL MAKE YOU A CUP. ONE DAY I'LL GET TO THE BOTTOM OF THESE DREAMS THAT KEEP PLAGUING YOU.
I TOLD YOU HE KNEW I'D BEEN STAYING OVER. DON'T YOU THINK IT'S TIME WE STOP PRETENDING? IT'S NOT AS IF YOU'RE HIS CHILD.
HUSH. I KNOW YOU'RE RIGHT, BUT I DON'T WANT TO DISCUSS IT WITH HIM WHILE YOU'RE HERE.
FINE. BUT LISTEN, ABOUT THIS TEA--
HERE WE ARE.

HOPEFULLY THIS WILL EASE YOUR MIND AND DRIVE THOSE NIGHTMARES AWAY.
MAYBE HE WON'T BE SO CONTRARY, THEN.
WELL, DON'T EXPECT MIRACLES, LORI. JOE'S ALWAYS BEEN--
DING DONG
WHO'S THIS, NOW? PRETTY EARLY FOR VISITORS.
DETECTIVE DWYER. TO WHAT DO WE OWE THE PLEASURE?
LET'S TALK INSIDE, CHURCH. THE WEIRD STUFF DOESN'T SOUND SO WEIRD IN YOUR PARLOR.
ALL RIGHT, FELLAS. YOU INTERRUPTED MR. CHURCH'S BREAKFAST. WHAT'S THIS ABOUT?
SURELY THE N.Y.P.D. GETS ITS SHARE OF "WEIRD STUFF." IT CAN'T BE STANDARD PROCEDURE TO BRING IN A CIVILIAN INVESTIGATOR.
THAT'S WHAT I SAID. BUT TO QUOTE DETECTIVE DWYER, "THERE'S WEIRD, AND THEN THERE'S ***SIMON CHURCH WEIRD.***"

OUR CAPTAIN'S NOT FOND OF MR. CHURCH, MISS...BUT HE'S EVEN LESS FOND OF THINGS WE CAN'T EXPLAIN. COUPLE OF HOURS AGO WE HAD A MESS ONBOARD A WATER TAXI COMING FROM LaGUARDIA.
THREE GERMANS ATTACKED PASSENGERS AND THE POLICE WHO TRIED TO INTERVENE. I'VE GOT TWO DEAD CIVILIANS, ONE DEAD OFFICER, TWO DEAD GERMANS, AND ONE WHO GOT AWAY.
ONE OF THE DEAD GUYS IS KURT RICHTER. EX-GERMAN MILITARY. EX-NAZI. BUT IT'S THE OTHER GUY--BODO WEGENER--WHO INTERESTS US MOST.
YOU WANNA GO?
I'M ALL RIGHT.
WEGENER WAS TALKING TO HIMSELF AND GROWLING. ONE OF THE WITNESSES SPOKE GERMAN, SAID WEGENER KEPT MUTTERING ABOUT THE VOICES IN HIS HEAD.
HE KILLED TWO PEOPLE WITH HIS BARE HANDS, SUPERHUMAN STRENGTH. AND HERE'S THE KICKER. WITNESSES SAID HIS EYES GOT WEIRD, ALL BLACK...AND "FULL OF STARS."
WELL, I'D SAY THAT'S QUITE WEIRD ENOUGH TO BREAK FROM STANDARD PROCEDURE. BUT I'M AN OLD MAN, DETECTIVE DWYER. MY ASSOCIATE, JOE, HANDLES ALL SUCH INVESTIGATIONS NOW.
THIS IS REALLY DETECTIVE WESTON'S CASE, BUT IF HE'S GOT YOUR STAMP OF APPROVAL, WE'LL TAKE ALL THE HELP WE CAN GET.

"...SO I GUESS WE LET THE YOUNG GUYS TAKE IT FROM HERE."
JOE...
ARE YOU SURE YOU'RE UP TO THIS TODAY? I KNOW YOU'RE EXHAUSTED.
WHAT ARE YOU TALKING ABOUT? I FEEL GREAT. SLEPT LIKE A BABY LAST NIGHT.
REALLY?
SEE YOU LATER, ALLIGATOR.
YEAH...
...IN A WHILE, CROCODILE.

SO WHY HERE?
USUALLY I'D START BY EXAMINING THE BODIES. ESPECIALLY ON A GUY WHO WENT RABID OR SOMETHING, WITH HIS EYES "FULL OF STARS," WHATEVER THAT MEANS.
CUSTOMS MAKES 'EM FILL OUT FORMS SAYING WHERE THEY'LL BE STAYING WHILE VISITING THE STATES. WE GOT THE ADDRESS OFF THE FORMS. APARTMENT'S REGISTERED TO AN ARNO SCHMIDT.
FIGURED WE OUGHT TO CHECK IT OUT... ESPECIALLY SINCE VOGEL, THE THIRD GUY, GOT AWAY. IF HE WAS GONNA GO ANY-WHERE...
SEEMS LIKE THE KIND OF THING YOU SHOULD HAVE MENTIONED.
HOTEL
BOAT'S STILL HERE WHEN WE COME BACK, YOU GET TWENTY BUCKS.
IF IT'S NOT, YOU GET A BEATING.

DO THE HONORS?
KRASH
LOOKS COZY.
TELEVISION TUBES.
YOU REALLY THINK THESE GUYS WERE RUNNING A TV REPAIR SHOP IN HERE?

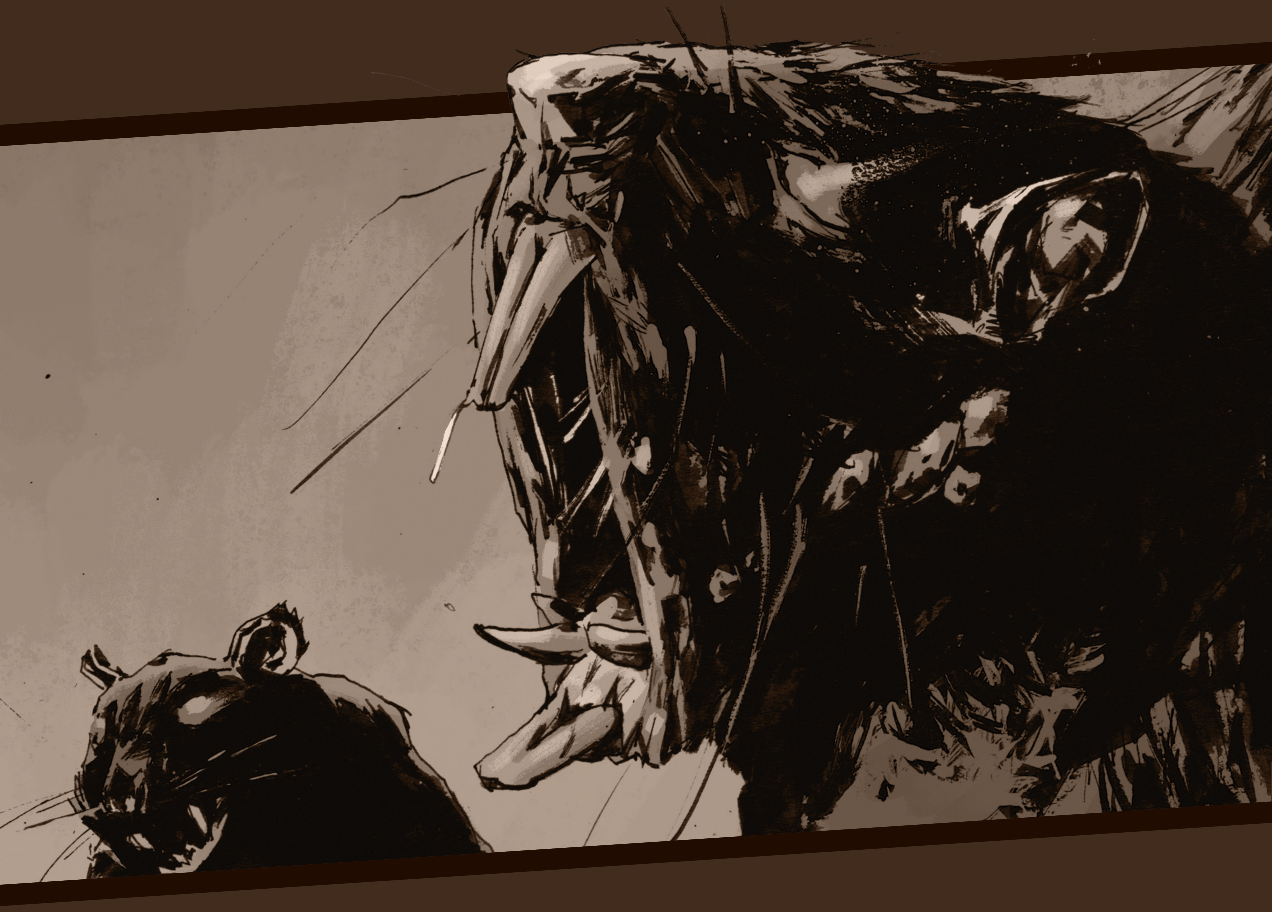
I'M GONNA GO OUT ON A LIMB AND SAY NO.
JOE... HAVE A LOOK AT THIS.

THE HOTEL ALBERT. THE TOP FLOOR.
THAT'S WHAT YOU WANT TO KNOW, ISN'T IT? WHERE SCHMIDT HAS TAKEN THE APPARATUS?
WHAT APPARATUS?
AND WHY WOULD YOU TELL US WHERE TO FIND THIS SCHMIDT GUY?
I WARNED THEM, DIDN'T I? TOLD THEM WHAT HAPPENED TO BODO, THAT THEY'D BE FOOLS TO CONTINUE WITHOUT FURTHER TESTING, REAL SAFEGUARDS. AND THEY LEFT ME HERE.
I DON'T WANT TO SEE THE NEW WORLD. I DON'T WANT TO HEAR THE VOICES.
I KNOW WHAT YOU ARE, YOU KNOW. THE DOCTOR WARNED US YOU WOULD INTERFERE.
WHAT THE HELL ARE YOU TALKING ABOUT? WHAT DOCTOR? WHAT DID HE SAY ABOUT ME?

I'M SORRY. I CANNOT STAY.
GRAB HIM, DAMN IT!
KRASH
KRAK
OKAY, I ADMIT IT.
THAT WAS WEIRD.

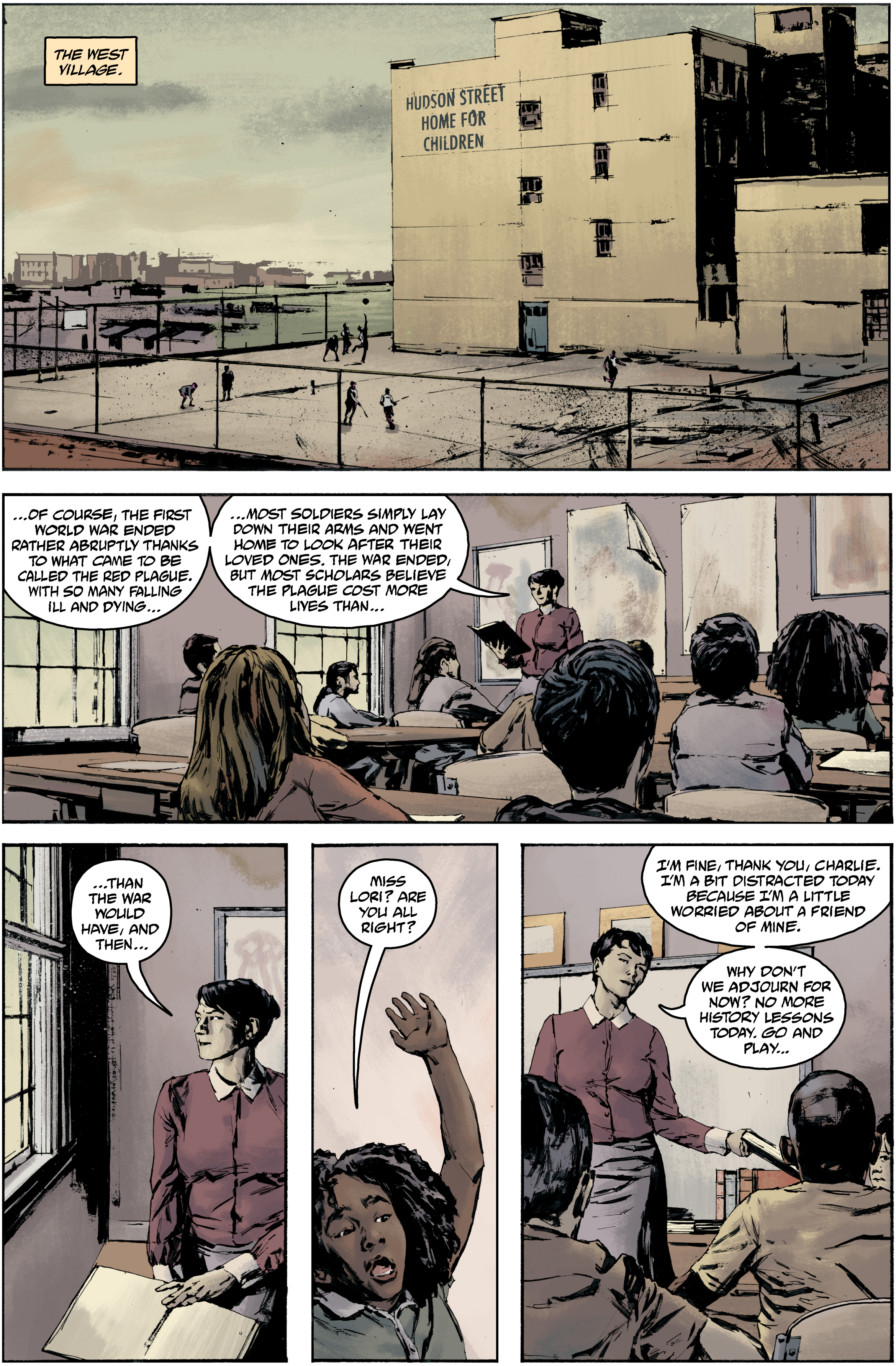
THE OUTER DARK

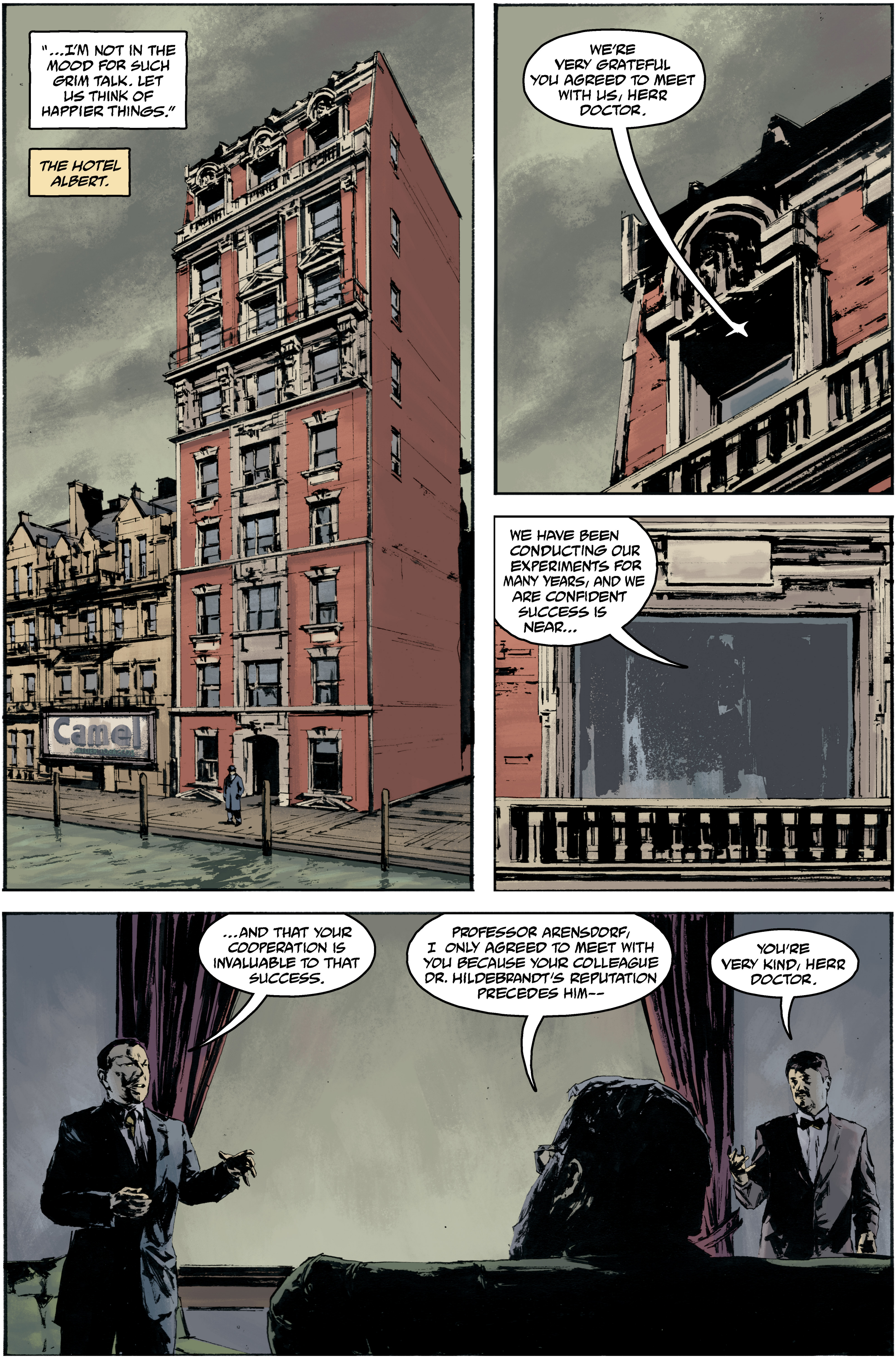
Part 2



BET. HOUSTON & PRINCE STS.
& Son
MENS CLOTHES
I'VE HEARD STORIES ABOUT YOU.
ABOUT ME, OR ABOUT MR. CHURCH?
YOU MEAN THE GUY WHO CLAIMS HE'S A HUNDRED-YEAR-OLD VICTORIAN DETECTIVE?
I READ ABOUT "SIMON CHURCH" IN MY SCHOOL DAYS. THERE'S NO WAY THAT GUY IS STILL ALIVE.
AND YET YOU'VE JUST MET HIM.
IF YOU SAY SO. ANYWAY, I MEANT I'D HEARD STORIES ABOUT YOU. FIGHTING MONSTERS. SCARING AWAY GHOSTS.

HADLEY
293
RESCUE HALL
HOTEL
YOU THINK I'M A FRAUD, TOO?
WEIRD CASE LIKE THIS? I GUESS WE'LL FIND OUT IF YOU'RE AS GOOD AS I'VE HEARD.
HEY...WHERE THE HECK ARE WE? WE'RE SUPPOSED TO BE HEADED FOR THE HOTEL ALBERT.
SORRY... MY MIND WAS WANDERING, I GUESS.
LET ME TAKE THE WHEEL. YOU DON'T LOOK SO GOOD.
I'M OKAY. JUST GOT MYSELF TURNED AROUND, THAT'S ALL.
WELL, PULL YOURSELF TOGETHER. THESE NAZI SCIENCE NUTS HAVE ALREADY KILLED PEOPLE, AND I DON'T WANT TO BE NEXT.


THE WEST VILLAGE.
HUDSON STREET HOME FOR CHILDREN
...OF COURSE, THE FIRST WORLD WAR ENDED RATHER ABRUPTLY THANKS TO WHAT CAME TO BE CALLED THE RED PLAGUE. WITH SO MANY FALLING ILL AND DYING...
...MOST SOLDIERS SIMPLY LAY DOWN THEIR ARMS AND WENT HOME TO LOOK AFTER THEIR LOVED ONES. THE WAR ENDED, BUT MOST SCHOLARS BELIEVE THE PLAGUE COST MORE LIVES THAN...
...THAN THE WAR WOULD HAVE, AND THEN...
MISS LORI? ARE YOU ALL RIGHT?
I'M FINE, THANK YOU, CHARLIE. I'M A BIT DISTRACTED TODAY BECAUSE I'M A LITTLE WORRIED ABOUT A FRIEND OF MINE.
WHY DON'T WE ADJOURN FOR NOW? NO MORE HISTORY LESSONS TODAY. GO AND PLAY...


"...I'M NOT IN THE MOOD FOR SUCH GRIM TALK. LET US THINK OF HAPPIER THINGS."
THE HOTEL ALBERT.
Camel
WE'RE VERY GRATEFUL YOU AGREED TO MEET WITH US, HERR DOCTOR.
WE HAVE BEEN CONDUCTING OUR EXPERIMENTS FOR MANY YEARS, AND WE ARE CONFIDENT SUCCESS IS NEAR...
...AND THAT YOUR COOPERATION IS INVALUABLE TO THAT SUCCESS.
PROFESSOR ARENSDORF, I ONLY AGREED TO MEET WITH YOU BECAUSE YOUR COLLEAGUE DR. HILDEBRANDT'S REPUTATION PRECEDES HIM--
YOU'RE VERY KIND, HERR DOCTOR.

NO, SIR. IF YOU KNOW MUCH OF MY REPUTATION, YOU'LL KNOW THAT I AM **ANYTHING** BUT KIND. WHAT I **AM,** GENTLEMEN, IS **CURIOUS.**
LEND US THE ITEM WE'VE ASKED TO BORROW, DR. COCTEAU, AND YOUR CURIOSITY WILL BE SATISFIED. YOUR FONDEST WISH WILL BE GRANTED.
YOU PRESUME TO KNOW MY FONDEST WISH?
DOCTOR, WE HAVE SPENT YEARS SEARCHING FOR A WAY TO COMMUNICATE WITH THE OUTER DARK. THE LORDS OF THE **OTHER**-SPACE.
IT'S COME TO OUR ATTENTION THAT YOU HAVE **LONG** BEEN SEEKING THE SAME...
"...YOU'VE SPENT YEARS SEARCHING FOR LECTOR'S PENTAJULUM."
SUPPOSE I HAVE. YOU'RE SAYING YOU'VE FOUND IT?

NOT AT ALL, DOCTOR. OUR RESEARCH HAS FOUND NO CONCRETE EVIDENCE TO SUGGEST THE PENTAJULUM EVEN EXISTS...
...OR THAT ITS POWERS ARE MORE THAN RUMOR AND FOLKLORE. HOWEVER...
...IN THE 1920s, DURING THE DEATH YEARS IN EUROPE, OUR SCIENTISTS DISCOVERED TRACES OF A STRANGE ENERGY, A KIND OF RADIATION, I SUPPOSE YOU'D SAY...
"...WE CAME TO BELIEVE THAT THIS ENERGY IS, IN FACT, EMANATING FROM THE OUTER DARK. THE ABYSS THAT EXISTS ALONGSIDE OUR REALITY.
"WE HAVE SPENT DECADES TRYING TO BUILD AN APPARATUS TO CAPTURE THIS ENERGY, ATTEMPTING TO TUNE IN TO THAT STRANGE FREQUENCY.
"THE ENERGY MUST BE CHANNELED THROUGH A HUMAN SOUL FOR AMPLIFICATION. WE'VE USED BOTH SCIENTIFIC AND MYSTICAL METHODS, BUT HAVE YET TO STABILIZE THE SIGNAL."
WE'VE COME HERE, DOCTOR, BECAUSE WE THINK THERE IS A WAY TO STABILIZE THAT SIGNAL. TO TUNE OUR APPARATUS. WE BELIEVE WE KNOW THE KEY.

THE OBJECT YOU ASKED ME TO BRING. THE ARTIFACT FROM MY PERSONAL COLLECTION.
THE HERETIC'S PRONG.
THE FORK USED BY INQUISITORS IN THE TORTURE OF ST. PIERRE DE CLAIRVAUX...
"...IT WAS SAID THAT IN THE MIDST OF HIS TORTURE, INNOCENT AND CLEANSED BY EXQUISITE PAIN, HE SUMMONED ANGELS TO SPEAK ON HIS BEHALF."
YES, YES. I OWN THE DAMNED THING. YOU THINK I DON'T KNOW THE STORY?
DE CLAIRVAUX WAS WELL KNOWN AS AN OCCULTIST, SO THE POPE CANONIZED HIM IN SECRET TO AVOID INFURIATING THE FAITHFUL.
YOU DON'T UNDERSTAND, DOCTOR...

"...OTHERWORLDLY VOICES EMANATED FROM DE CLAIRVAUX'S MOUTH. IF THEY THOUGHT HIM A WITCH, WHY DID THEY ASSUME THESE WERE THE VOICES OF ANGELS INSTEAD OF DEMONS?"
THE INQUISITORS WERE CHARLATANS. THEY KILLED THEIR SHARE OF WITCHES, BUT MOST OF THEIR VICTIMS WERE INNOCENT.
DE CLAIRVAUX'S TORTURERS DROPPED TO THEIR KNEES IN PRAYER BECAUSE WHAT THEY HEARD IN THAT CHAMBER WAS STRANGER AND MORE BEAUTIFUL THAN ANY-THING THEY HAD EVER HEARD BEFORE.
I BELIEVE THE TORMENT OF THE HERETIC'S PRONG HELPED DE CLAIRVAUX OPEN A WINDOW TO THE OUTER DARK--THAT THOSE VOICES WERE THE LORDS OF THAT REALM.
I AM SO CERTAIN OF IT THAT I INTEND TO USE MY OWN SOUL AS THE CHANNEL. ALL THAT IS REQUIRED IS FOR YOU TO LOAN US THE FORK AND YOU WILL HEAR THE SONG OF ETERNITY.
ARE YOU WITH US, DOCTOR COCTEAU?
HONESTLY, GENTLEMEN, AFTER A PITCH LIKE THAT, HOW COULD I REFUSE?

ISN'T THE POINT OF A DOORMAN TO OPEN THE DOOR?
ONLY AT THE CLASSY HOTELS. JOINTS LIKE THIS, THEY'RE JUST FOR DECORATION.
EXCELLENT NEWS, BOERMANN. DR. COCTEAU HAS AGREED TO JOIN OUR EFFORTS WITH HIS OWN--
DON'T GET AHEAD OF YOURSELF, HILDEBRANDT. I'M LOANING YOU A PIECE FROM MY PRIVATE COLLECTION. IT DOESN'T MAKE US FRIENDS.

THANK YOU, MR. CRADDOCK.
BE WARNED, GENTLEMEN...I'VE GONE TO GREAT EFFORTS TO PRESERVE THE HERETIC'S PRONG. I EXPECT IT RETURNED TO ME UNDAMAGED.
YOU LISTEN GOOD, PAL. THESE ARE **BAD GUYS.** THE WORST. IF THE PAPERS GET WIND OF THE FACT THEY WERE HIDING IN YOUR HOTEL, YOU'LL NEVER HAVE ANOTHER GUEST.
THERE SOME WAY TO GET TO 'EM WITHOUT JUST KNOCKING ON THEIR DOOR? A MASTER KEY OR SOME-THING?
NO...NO MASTER KEY.
BUT THERE'S A BACK STAIRWAY...SERVANTS' STAIRS. IF YOU'RE QUIET...
"...YOU CAN SLIP IN WITHOUT THEM KNOWING YOU'RE THERE."
TAKE YOUR TIME, BOERMANN. WE HAVE COME TOO FAR FOR ERRORS MADE IN HASTE.
YOU ARE A MAN OF COMMITMENT, ARENSDORF, I'LL GIVE YOU THAT.
YOU'RE CERTAIN YOU DON'T WANT TO TRY IT ONCE WITH ANOTHER SUBJECT?

I'VE WAITED YEARS FOR THIS, DOCTOR. IT WILL WORK.
I CAN FEEL IT.
T'OXL URTHA NGAH YTHO N'GAOH. YOLCAM LONSHI TOX.
NE JEMI DUKE DËGJUAR. REDUCERE IN NIHILUM. YTHO N'GAOH. SIARAD YN LLAIS Y TYWYLLWCH.

YTHO N'GAOH, MEIN FREUND.
SPRICH IN DER STIMME DER DUNKELHEIT.
NE JEMI DUKE DËGJUAR.
NE JEMI DUKE DËGJUAR!
SPLURCH
CHRIST ALMIGHTY. DO YOU HEAR THAT? IT SOUNDS LIKE IT'S COMING FROM INSIDE MY OWN DAMN HEAD.

I HEAR IT. THE WHISPER OF FAR OCEANS...
...SOUND MADE FLESH...
DO YOU KNOW ME? I HAVE BEEN CALLING OUT TO YOU FOR SO VERY LONG. CAN YOU--
STAY BACK, DOCTOR! THIS IS NOT FOR YOU!
ARENSDORF! CAN YOU HEAR ME? WHAT IS IT LIKE? DO YOU THINK THEY CAN SENSE YOU?
NNNN NNNN NNN

ENOUGH OF THIS CRAP.
SHUT IT DOWN! YOU'RE ALL UNDER ARREST!
NNNNNNN NNNNNNNNNN NNNNN
NGGGGGGGGG GHHHAA!!
KRAK
KRAAAK
CHRIST, THAT SOUND! NOT HIS VOICE... THE OTHER THING, THE SOUND BEHIND IT...
WESTON... SOMETHING'S WRONG...
STAY BACK, PAL! NOT ANOTHER GODDAMN STEP!
FOOLS! AMATEURS!!

ARE YOU THERE? SPEAK TO US!
YTHO N'GAOH. SIARAD YN LLAIS Y TYWYLLWCH!
DAMN IT, I WARNED HIM!
BLAM
I KNOW YOU. YOU'RE CHURCH'S MAN. HOW DARE YOU INTERFERE!
NNNNN NNN
THIS IS... THIS IS NOT SUPPOSED TO HAPPEN.
STOP IT! SHUT IT OFF!
BOOOOOOOM

KRASH
UHHNF!
FOOLS.
AS FOR YOU, "JOE"...KEEP OUT OF MY WAY. TRUST ME, SIR...
...THERE ARE SOME CORNERS OF THIS WORLD BETTER LEFT IN SHADOW.

WELL, THAT GUY'S A NUT.
HE'S... =UNGH=... GETTING AWAY...
I'M MORE WORRIED ABOUT THE ONE WHO WENT OUT THE WINDOW. SOMEONE OUGHTA MAKE SURE HE'S DEAD. OCCULT STUFF LIKE THIS, YOU CAN NEVER BE SURE.
GO. OUR LITTLE MANAGER PAL IS GONNA CALL ME AN AMBULANCE, AREN'T YOU, BUDDY?
OF...OF COURSE.
"SEE THAT? YOU GO. TAKE MY BOAT.
"IF HE'S GOT ANY BRAIN LEFT, HE'LL HEAD TO THAT CRAPPY APARTMENT WHERE HE AND HIS NAZI BUDDIES WERE HOLED UP. FIND HIM, JOE...
"...MAKE SURE THIS THING IS REALLY OVER."
=HUFF HUF=

⟨TRANSLATED FROM THE GERMAN⟩

DING DONG
LORI. WHAT A...DELIGHTFUL SURPRISE.
MR. CHURCH. MAY I COME IN? I THINK IT'S TIME WE SPOKE, JUST THE TWO OF US.
SUCH AN OMINOUS TONE, MY DEAR. BY ALL MEANS, COME IN AND TELL ME WHAT IT IS THAT'S TROUBLING YOU.
MARTHA, BRING SOME TEA TO MY STUDY, IF YOU PLEASE. PERHAPS SOME OF THOSE LOVELY SCONES YOU BAKED THIS MORNING.
YOU'VE LIVED A LONG LIFE, MR. CHURCH. THESE SHELVES ARE FULL OF STORIES.
I DON'T THINK YOU CAME TO HEAR ME REGALE YOU WITH TALES OF MY YOUTHFUL ADVENTURES.

NO, SIR, I DID NOT. IT'S ABOUT JOE. THERE ARE TIMES HE SEEMS...HAUNTED. OTHER TIMES, HE SEEMS QUITE CONFUSED. HE HAS THESE NIGHTMARES, AND THEN HE COMES TO YOU--
YOU'RE WORRIED THE HERBAL REMEDY I PREPARE FOR HIM IS CAUSING THAT CONFUSION.
WHY... YES. THAT'S IT PRECISELY.
MY DEAR, YOU ARE IN LOVE WITH THE MAN. IT'S ENTIRELY APPROPRIATE THAT YOU SHOULD BE CONCERNED FOR HIM. AND I MUST CONFESS THAT YOUR DEDUCTIONS ARE NOT FAR OFF.
SO YOU ADMIT IT?
THAT MY FRIEND SUFFERS FROM NIGHTMARES AND DELUSIONS AND THAT I USE MY SKILLS TO ALLEVIATE THAT SUFFERING? THAT IT SOME-TIMES AFFECTS HIS MEMORY? OF COURSE I ADMIT IT.
YOUR TEA, MR. CHURCH. AND THERE WERE SOME OF THOSE SCONES LEFT OVER, AFTER ALL.
YOU'RE A WONDER, MARTHA. SET IT HERE.
TEA IS QUITE SOOTHING, DON'T YOU THINK? HAVE A CUP AND I'LL TELL YOU WHAT I KNOW OF THE TRUTH BEHIND JOE'S NIGHTMARES.
I'M CONFIDENT YOU'LL AGREE THAT IT'S NOT SUCH A TERRIBLE THING FOR HIM TO FORGET.

SAME DEAL AS LAST TIME. KEEP AN EYE ON IT, YOU'LL EARN SOME CASH--
ANYTHING HAPPENS TO IT, YOU'LL BREAK MY BONES. YEAH, I REMEMBER.
KREAK

FANTASTIC.

THE OUTER DARK

Part **3**

LORI...
...ARE YOU ALL RIGHT?
LORI?
YES... YES, I'M FINE.
IT'S ONLY THAT...
DEAR GIRL, WHAT KIND OF A MAN DO YOU THINK I AM?
I'VE BEEN RUDE WITH YOU IN THE PAST, AND I APOLOGIZE. I'VE BEEN...TROUBLED TO SEE JOE DISTRACTED FROM OUR WORK.
I RELY ON HIS FRIENDSHIP SO MUCH THAT I MIGHT EVEN HAVE FELT A BIT OF JEALOUSY. BUT I KNOW JOE NEEDS TO HAVE HIS OWN LIFE. I WANT ONLY HIS HAPPINESS.
DO YOU REALLY BELIEVE I WOULD DO YOU HARM? WORSE YET, THAT OUR MAID, MARTHA, WOULD BE COMPLICIT IN SUCH NEFARIOUS DEEDS?
NO. NO, OF COURSE NOT.
WELL, I'M CERTAINLY PLEASED TO HEAR YOU SAY IT. FOR A MOMENT...

"...YOU HAD ME WORRIED."
SO, IT'S PROBABLY TOO LATE FOR ME TO JUST TURN AROUND AND PRETEND I WAS NEVER HERE?
HISSSS
HHSS

HSSSSSS
HSSSS
HSSS
SSSS
YEAH. THAT'S WHAT I FIGURED.
HHSSS

BLAM
WHAP
BLAM
HSSSSS

OH, COME ON.
WHEN A FELLA SHOOTS YOU...
...IT'S JUST GOOD MANNERS TO STAY DEAD.
BLAM
OFF!
KRASH

SSHHHH...
SO MUCH NOISE. I CAN'T HEAR THE OTHERS.
I'VE GOT TO TELL YOU, BROTHER. YOU DON'T LOOK SO GOOD.
...THEY'RE COMING, NOW...

...LISTEN AND YOU WILL HEAR THEM.
Y'KNOW, THIS ISN'T THE FIRST TIME I'VE FOUGHT GIANT RATS.
WHATEVER YOU THINK IS GOING TO HAPPEN NEXT, I PROMISE YOU, IT AIN'T.
I HAVE PEERED BEHIND THE CURTAIN OF THIS WORLD...

...WE ARE NOT MEANT TO SEE SUCH THINGS.
LOOK... I WORK WITH A GUY NAMED SIMON CHURCH...
...WE'VE DEALT WITH ALL KINDS OF OCCULT WEIRDNESS. CHURCH CAN HELP YOU.
SPLURRCH
MAYBE NOT.

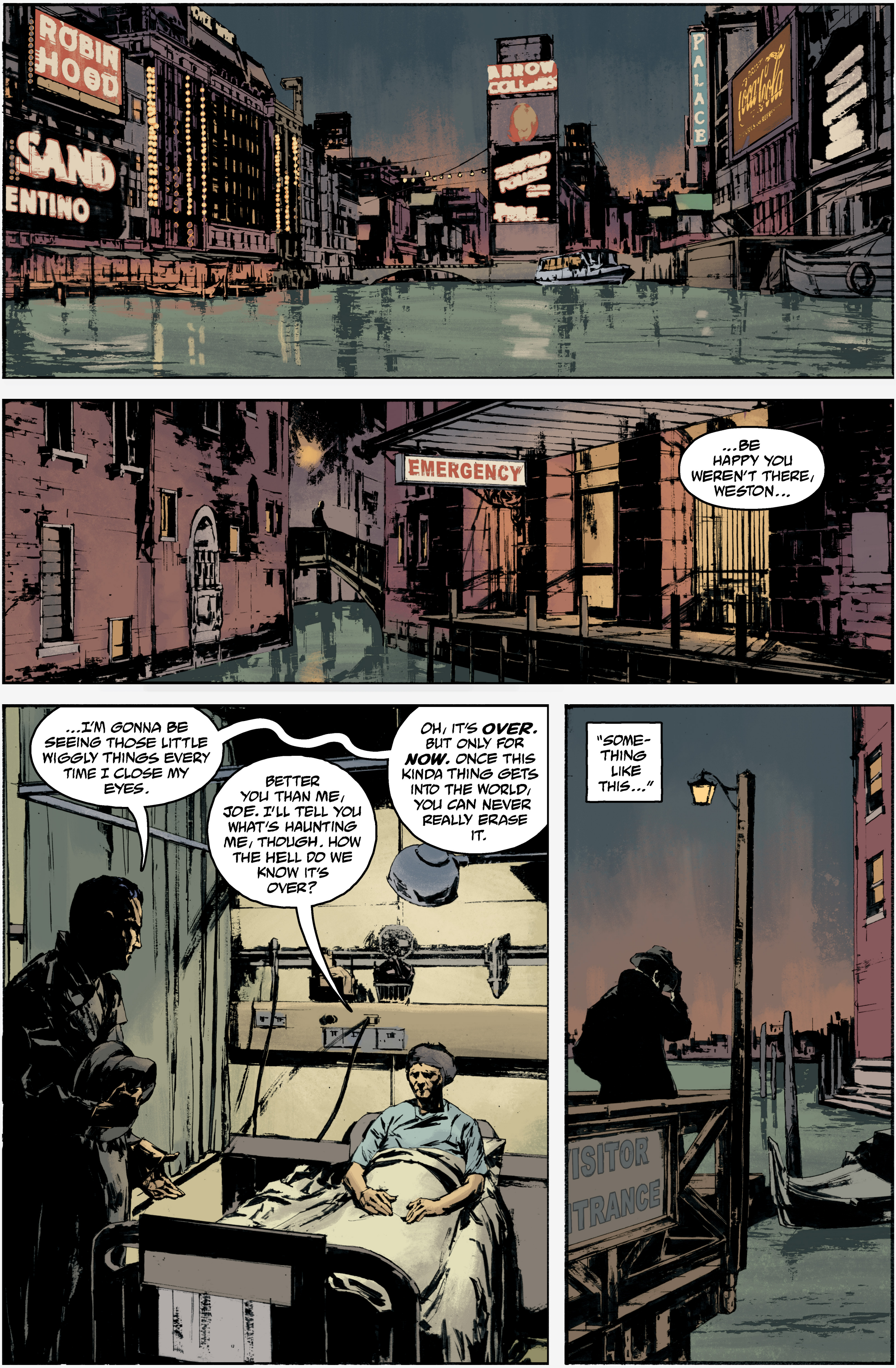
HUNNH...
PLURRCH
OKAY...
SKRITCH
FWASSH
FWASHHH
...THAT IS JUST ENOUGH OF THAT.

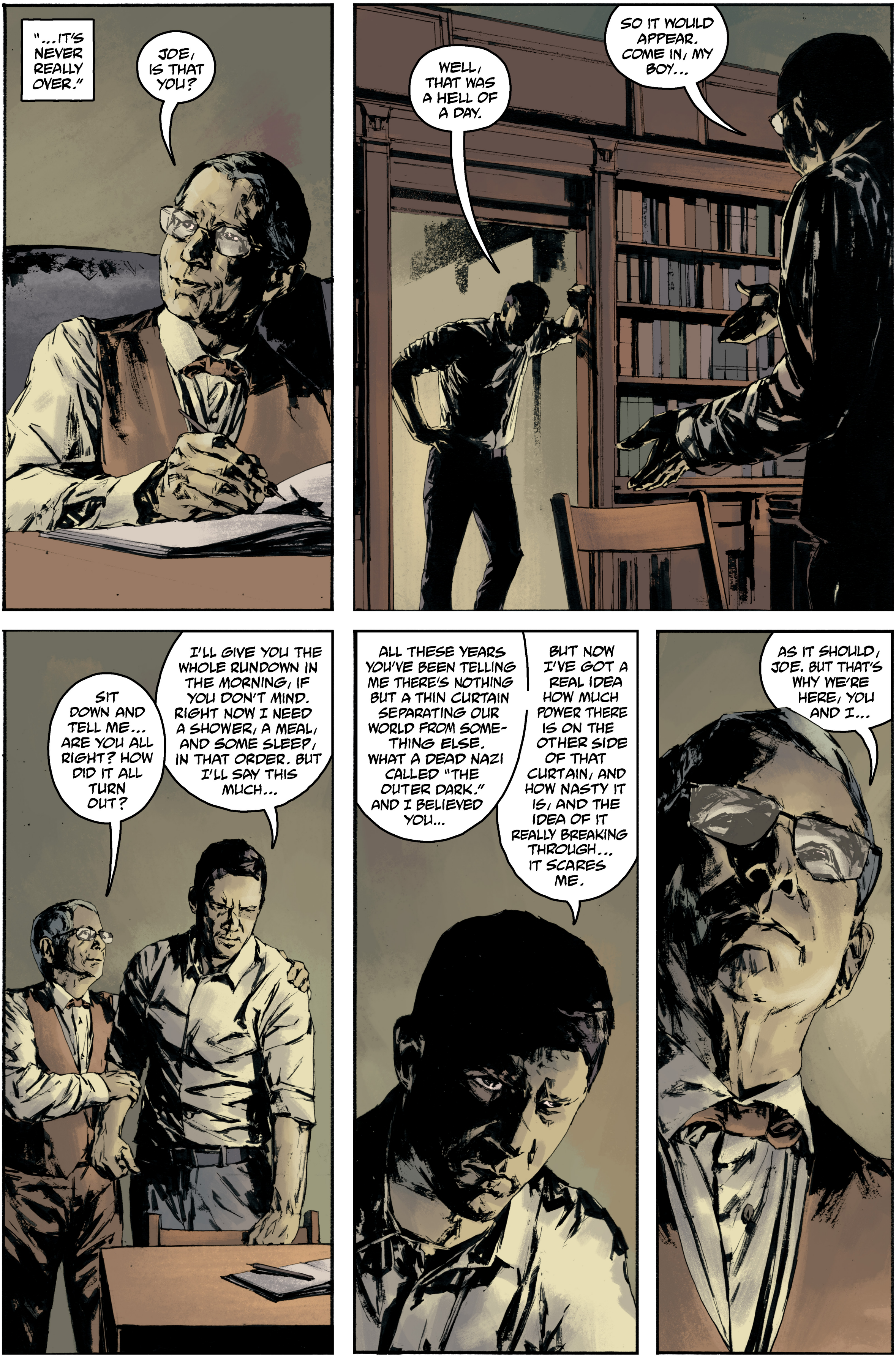
FWASH
FOOOM
WHAT THE HELL ARE YOU DOING? GET OUT OF THE WAY!
SORRY, PAL. TALK TO DETECTIVE WESTON AT MIDTOWN SOUTH. HE'LL EXPLAIN IT ALL, BUT LISTEN...
FDNY
...THIS ONE'S GOTTA BURN.

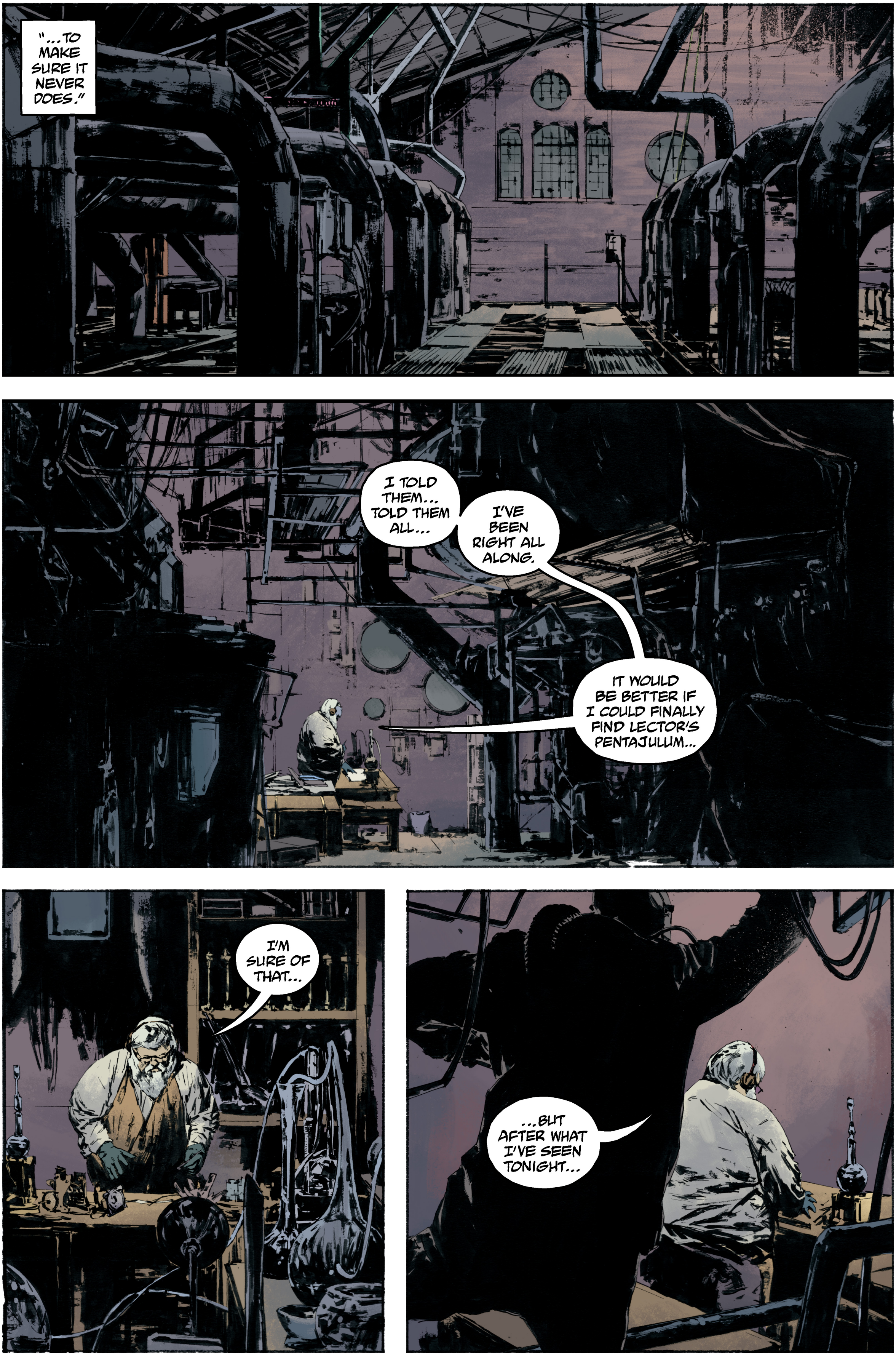
I'M SORRY, MR. CHURCH...
...REALLY, I AM...
...BUT I JUST HAVE TOO MANY QUESTIONS. JOE'S DREAMS... HIS MEMORY TROUBLES...YOU SAY YOU CARE ABOUT HIS HAPPINESS, BUT YOU'RE HIDING SOMETHING.
OH, I SHOULDN'T HAVE COME HERE...
NONSENSE, LORI. I'M GLAD YOU CAME TO SEE ME. VERY GLAD INDEED.
UHNFFF--!
PFFF

THAT'S RIGHT, MY DEAR. CLEAN YOURSELF UP.
AND DRINK YOUR TEA.
THAT'S RIGHT...GO ON...
...EVEN IF IT DAMNS ME TO HELL.
THE TEA IS DELICIOUS. WHAT'S IN IT?
WE WON'T TALK OF TEA NOW, LORI. WE'RE GOING TO TALK ABOUT YOU AND JOE, AND HOW WELL THINGS ARE GOING BETWEEN YOU. SO WELL, IN FACT, THAT YOU'VE NOTHING AT ALL TO WORRY ABOUT.
NOTHING AT ALL.

I'M SO SORRY, MISTER...IT'S MR. **CHURCH,** ISN'T IT? I'M A BIT OFF TODAY. I DON'T KNOW WHAT'S COME OVER ME.
NOTHING TO FRET ABOUT, DEAR. YOU HAD A LITTLE FAINTING SPELL, THAT'S ALL. I'M SORRY JOE WASN'T HERE TO GREET YOU, BUT DON'T FORGET, THE TWO OF YOU HAVE A LUNCH DATE TOMORROW!
LUNCH WITH JOE. THAT'LL BE SWELL. DON'T FORGET TO TELL HIM I DROPPED BY, OKAY?
NOT TO WORRY...
...I WON'T FORGET A THING.
I HOPE I PREPARED THE TEA PROPERLY, SIR. I USED THE HERBS YOU'D GIVEN ME. DID THEY HELP MISS LORI TO FEEL BETTER?
I THINK SO, MARTHA.
I THINK EVERY-THING WILL BE BETTER, NOW.
UNTIL THE NEXT TIME.


ROBIN HOOD
SAND
ENTINO
ARROW COLLARS
PALACE
EMERGENCY
...BE HAPPY YOU WEREN'T THERE, WESTON...
...I'M GONNA BE SEEING THOSE LITTLE WIGGLY THINGS EVERY TIME I CLOSE MY EYES.
BETTER YOU THAN ME, JOE. I'LL TELL YOU WHAT'S HAUNTING ME, THOUGH. HOW THE HELL DO WE KNOW IT'S OVER?
OH, IT'S OVER. BUT ONLY FOR NOW. ONCE THIS KINDA THING GETS INTO THE WORLD, YOU CAN NEVER REALLY ERASE IT.
"SOMETHING LIKE THIS..."
ISITOR
TRANCE


"...IT'S NEVER REALLY OVER."
JOE, IS THAT YOU?
WELL, THAT WAS A HELL OF A DAY.
SO IT WOULD APPEAR. COME IN, MY BOY...
SIT DOWN AND TELL ME... ARE YOU ALL RIGHT? HOW DID IT ALL TURN OUT?
I'LL GIVE YOU THE WHOLE RUNDOWN IN THE MORNING, IF YOU DON'T MIND. RIGHT NOW I NEED A SHOWER, A MEAL, AND SOME SLEEP, IN THAT ORDER. BUT I'LL SAY THIS MUCH...
ALL THESE YEARS YOU'VE BEEN TELLING ME THERE'S NOTHING BUT A THIN CURTAIN SEPARATING OUR WORLD FROM SOME-THING ELSE. WHAT A DEAD NAZI CALLED "THE OUTER DARK." AND I BELIEVED YOU...
BUT NOW I'VE GOT A REAL IDEA HOW MUCH POWER THERE IS ON THE OTHER SIDE OF THAT CURTAIN, AND HOW NASTY IT IS, AND THE IDEA OF IT REALLY BREAKING THROUGH... IT SCARES ME.
AS IT SHOULD, JOE. BUT THAT'S WHY WE'RE HERE, YOU AND I...


"...TO MAKE SURE IT NEVER DOES."
I TOLD THEM... TOLD THEM ALL...
I'VE BEEN RIGHT ALL ALONG.
IT WOULD BE BETTER IF I COULD FINALLY FIND LECTOR'S PENTAJULUM...
I'M SURE OF THAT...
...BUT AFTER WHAT I'VE SEEN TONIGHT...

...MAYBE THERE IS ANOTHER WAY...
...MASTER...
WHA--!
SMASH
NOT NOW, YOU FOOL! CAN'T YOU SEE I'M WORKING? AND DON'T EVER STARTLE ME LIKE THAT AGAIN!
IF I CAN ONLY FIND A WAY TO TUNE THE SIGNAL, ALL OF MY EXPERIMENTS WILL HAVE BEEN WORTHWHILE. ALL WILL HAVE MEANING...
...EVEN YOU.

CAFE

CROATIA.
APRIL 10, 1454.
GURK!
HAHAHA HAHAHA!
!
KRAKKKK
‹YOU WILL NOT STOP--›
KRRUNCH
‹TRANSLATED FROM 15TH CENTURY SLAVONIAN›

‹DIE, PRIEST!›
‹HELP ME!›
‹YOU MUST STOP THEM!›
WHOOMP
‹YOU MUST--›

‹THAT'S RIGHT, GOLEM. PROTECT ME. THAT'S WHAT YOU WERE MADE FOR.›
‹YOU ARE WRONG.›
‹COME! WE CANNOT FIGHT THE MONSTER! NOT YET!›
‹STOP THEM!›

‹KILL THEM, DAMN YOU!›
‹I WILL...KILL THEM. I DO NOT KNOW... WHAT I AM... BUT I WILL KILL... WITCHES...›
‹...THAT IS WHAT I WAS...MADE FOR. NOT TO...PROTECT. NOT TO...OBEY YOU...›
‹I... HELPED YOU... TONIGHT. ONCE.›
‹DO NOT THINK...THAT I SERVE...YOU... BROTHER MIREK...›
‹...YOU ARE NOT...MY MASTER...›
‹"I HAVE NO MASTER."›
THE END

FLESH AND BLOOD

Part 1

JUNE 9, 1968.
Millions of People D
MOXI
29TH ST.
THE DROWNING CITY.
JUST UP HERE, ON THE LEFT.
THE OLD CROWN THEATRE.
OF COURSE, YOU'RE NOT OLD ENOUGH TO REMEMBER IT **WAS** A THEATER, ARE YOU...?

HARDLY ANYONE IS.
NO MATTER. YOU'LL KNOW IT WHEN YOU SEE IT.
THIS PLACE MUST HAVE BEEN SOMETHING IN THE OLD DAYS.
IT CERTAINLY WAS, MY DEAR. IT TRULY WAS...
...NOW IT'S JUST HOME.
The "Magician"
STILL BORING.
9.7.67
10.12.67
11.11.67
12.10.67
1.13.68
7.68
3.68
6.9.68
So predictable, what is so special

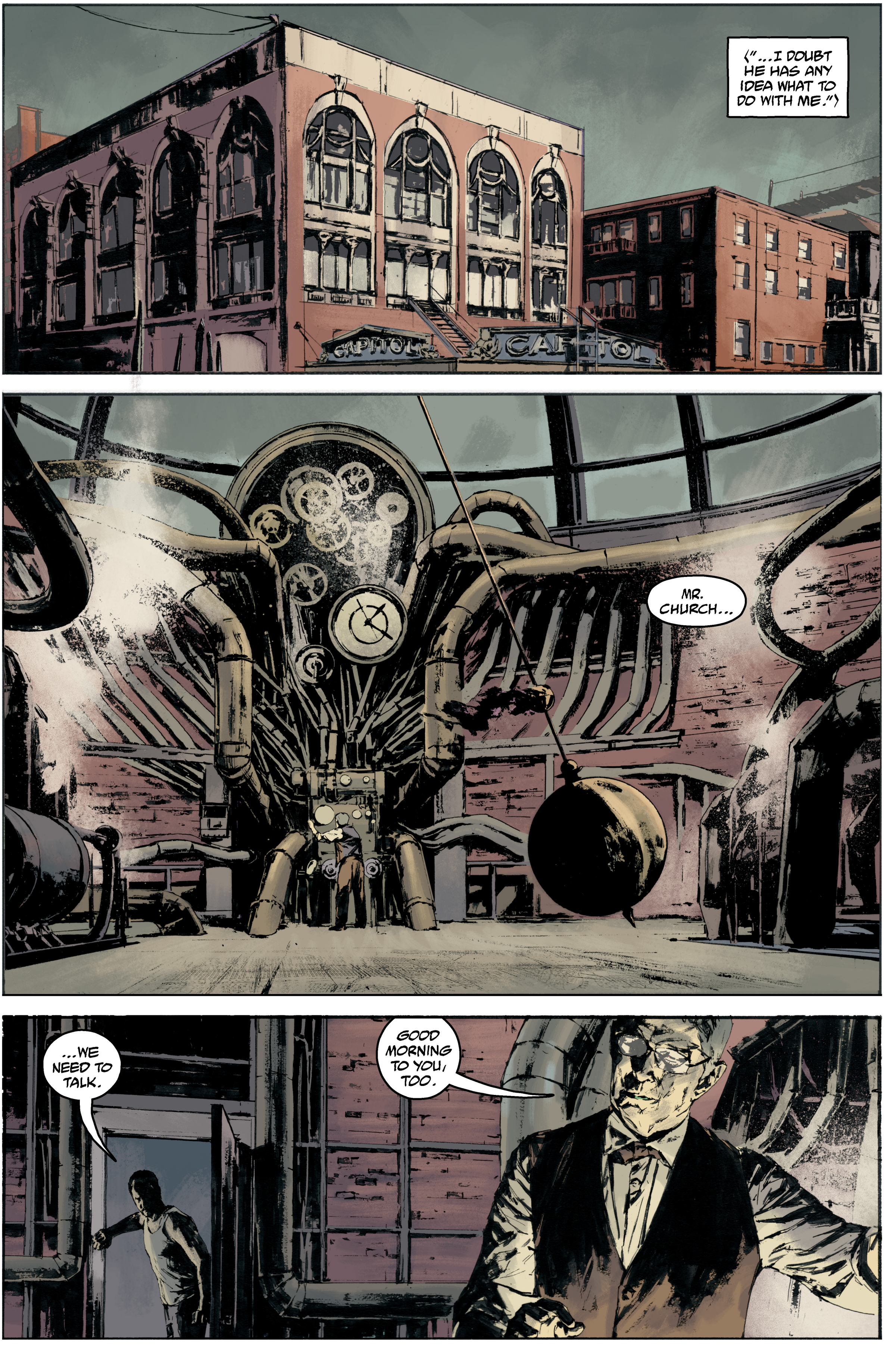
BATTERY PARK.
MALTED MILK
ICE CREAM SODA
YOU'VE BEEN AVOIDING ME.
I'VE HAD A LOT ON MY MIND. AND YOU'RE LATE, BY THE WAY.
SORRY ABOUT THAT. HAD A JOB TO DO FOR MR. CHURCH.

DON'T YOU ALWAYS?
I SAID I WAS SORRY, BUT LET'S NOT PRETEND ME BEING LATE IS THE ISSUE. TALK TO ME, LORI. PLEASE. IT'S BEEN WEEKS.
WHEN WE FIRST MET, YOU TOLD ME ABOUT YOUR STRANGE DREAMS. THE BLACKOUTS AND MEMORY LAPSES YOU SUFFER. THE MISSING TIME.
I'VE BEEN HAVING THEM, TOO.
YOU'VE BEEN HAVING DREAMS LIKE MINE?
NO. THE DREAMS ARE NOTHING LIKE YOURS. THEY FEEL MORE LIKE...LIKE THE MEMORIES OF ANOTHER LORI, BECAUSE I WAKE UP AND I KNOW THOSE THINGS DIDN'T HAPPEN TO ME.
THERE'S A SHADOW IN THOSE DREAMS. A SOFT VOICE. AND THEN THERE ARE THE HEADACHES...
MAYBE WE SHOULD TALK TO MR. CHURCH.

YOU KNOW I DON'T TRUST HIM, JOE. EVEN THINKING ABOUT HIM MAKES ME UNEASY. THAT SHADOW IN MY DREAMS...THE VOICE... I THINK THEY'RE **HIS.**
I CAN'T BE AROUND HIM ANYMORE. AND ANYWAY, I'M NOT SURE IT MATTERS NOW.
THE TRUTH IS, I'VE BEEN THINKING ABOUT LEAVING NEW YORK. IF IT WASN'T FOR THE KIDS AT HUDSON STREET--MY OBLIGATION TO THEM--I'D HAVE LEFT ALREADY.
LORI, COME ON.
YOU DIDN'T EVEN FINISH YOUR SODA. SIT DOWN AND TALK TO ME, PLEASE.
GIVE ME SOME TIME TO GET MY HEAD TOGETHER. I'LL CALL YOU--I SWEAR I WILL--JUST AS SOON AS I KNOW WHAT'S NEXT FOR ME.
I LOVE YOU, JOE...
WHO'S THE JACKASS THAT GRUMBLED ABOUT HOW BORING THIS DAY STARTED?
OH, YEAH. THAT'D BE ME.

‹TRANSLATED FROM KAJKAVIAN.›

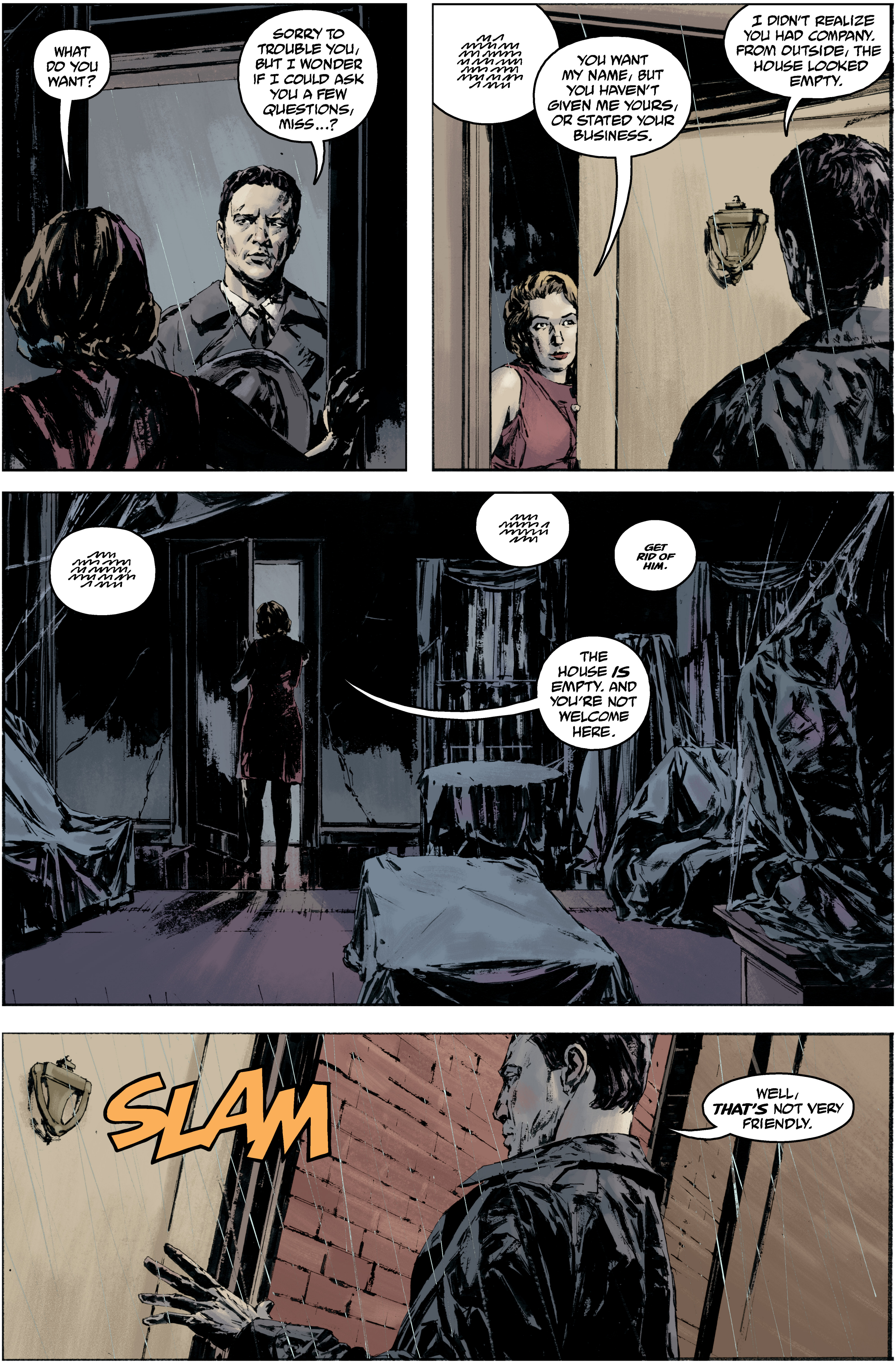
⟨YOU FOUND HER! IS SHE...IS SHE BREATHING?⟩
⟨I'M SO TIRED. AM I...⟩
⟨...IS THIS A DREAM?⟩
⟨YES, CHILD. ALL A TERRIBLE DREAM. WHEN THE SUN RISES, YOU WILL BE SAFE AGAIN.⟩
⟨THEY FEAR ME. NO MATTER HOW MANY WITCHES I KILL, NO MATTER HOW MANY CHILDREN I SAVE, THEY WILL ALWAYS FEAR ME.⟩
⟨THIS WAY, MY FRIEND. AND YOU MUST FORGIVE THEM. YOU ARE NOT WHAT THEY EXPECTED...⟩
⟨...BUT I DO BELIEVE YOU ARE WHAT GOD INTENDED YOU TO BE.⟩
⟨GOD? IF GOD IS HERE AT ALL...⟩


〈"...I DOUBT HE HAS ANY IDEA WHAT TO DO WITH ME."〉
CAPITOL
MR. CHURCH...
...WE NEED TO TALK.
GOOD MORNING TO YOU, TOO.

I SAW LORI YESTERDAY. SHE'S HAVING THE SAME KINDA MEMORY LAPSES I'VE ALWAYS HAD. WEIRD DREAMS, TOO.
I KNOW YOU MAKE ME THAT HERBAL TEA TO GET RID OF MY NIGHTMARES, AND SOMETIMES I FORGET STUFF. THAT'S A SIDE EFFECT. BUT I'VE GOTTA ASK...HAVE YOU EVER GIVEN THAT TEA TO LORI?
OF COURSE NOT. WHAT A RIDICULOUS QUESTION.
I'M SORRY. IT'S JUST THAT SHE'S SO UPSET. SHE'S THINKING ABOUT LEAVING NEW YORK, MOVING AWAY FROM THE CITY--
PERHAPS THAT WOULD BE FOR THE BEST. THE WOMAN'S PARANOID AND UNBALANCED, JOE. YOU'D BE BETTER OFF IF I ERASED YOUR MEMORY OF HER ALTOGETHER.
I DON'T KNOW IF THAT'S A JOKE, BUT IT ISN'T FUNNY. I LOVE HER, MR. CHURCH. YOU CAN'T JUST ***ERASE*** THAT.
OF COURSE NOT. A BAD JEST ON MY PART. YOU AND I ARE BOTH DISTRACTED TODAY, BUT ONE OF US, AT LEAST, IS ATTEMPTING TO DO HIS JOB.
THAT'S NOT FAIR.
NO. I SUPPOSE YOU'RE RIGHT.

PERHAPS THE BEST THING FOR YOU WOULD BE A DIFFERENT SORT OF DISTRACTION. AS IT HAPPENS, THE PENDULUM HAS DETECTED SOMETHING OF INTEREST.
I'VE NOTED THIS SPOT BEFORE, BUT UNTIL TODAY IT'S NEVER BEEN MORE THAN AN OCCASIONAL FLICKER, AND THERE ARE MANY OF THOSE...
...HAUNTED PLACES, OR LOCATIONS WHERE GRIMOIRES OR OCCULT ARTIFACTS MIGHT BE STORED...
...BUT WHICH DON'T REALLY WARRANT OUR INTERVENTION.
THIS ONE HAS **CHANGED.** THE LEVEL OF OCCULT ACTIVITY HAS INCREASED DRAMATICALLY.
I KNOW YOU WELL ENOUGH TO SEE THAT YOU'RE MORE CURIOUS THAN YOU ARE WORRIED. YOU'RE JUST TRYING TO GET MY MIND OFF LORI.
LOWER MANHATTAN
I **DID** SAY IT WAS A DISTRACTION, JOE. WHY NOT SEE IF IT WORKS?
SLAM
FOR BOTH OUR SAKES.

GREENWICH VILLAGE.
CAF
WELL, THIS PLACE CERTAINLY LOOKS THE PART.
KNOCK KNOCK


WHAT DO YOU WANT?
SORRY TO TROUBLE YOU, BUT I WONDER IF I COULD ASK YOU A FEW QUESTIONS, MISS...?
YOU WANT MY NAME, BUT YOU HAVEN'T GIVEN ME YOURS, OR STATED YOUR BUSINESS.
I DIDN'T REALIZE YOU HAD COMPANY. FROM OUTSIDE, THE HOUSE LOOKED EMPTY.
GET RID OF HIM.
THE HOUSE IS EMPTY. AND YOU'RE NOT WELCOME HERE.
SLAM
WELL, THAT'S NOT VERY FRIENDLY.

EXCUSE ME! DO YOU KNOW THE LADY WHO LIVES HERE?
HARD NOT TO. MY MOTHER'S LIVED NEXT DOOR TO THE CARTERS SINCE THE CITY WENT UNDER. WHAT'S YOUR BUSINESS WITH HER?
I'M A PRIVATE DETECTIVE. THERE'S SOME CONCERN THERE MIGHT BE TROUBLE AT THIS ADDRESS. I WAS ASKED TO LOOK INTO IT.
I HOPE YOU'RE GONNA DO SOMETHING FOR POOR MADELEINE. THAT GIRL HASN'T BEEN THE SAME SINCE SHE CAME HOME. NOT SINCE HER MOMMA DIED.
WHAT DO YOU MEAN, "NOT THE SAME"?
MADELEINE WAS ALWAYS KIND. A POLITE YOUNG LADY. NOW SHE HARDLY TALKS TO US, AND WHEN SHE DOES, SHE'S MOODY AS ALL GET-OUT.
IT'S LIKE MADDIE DOESN'T EVEN KNOW WHO SHE IS ANY-MORE.

I HOPE YOU CAN HELP HER. THAT GIRL'S ALL ALONE IN THE WORLD.
I'LL DO MY BEST.
WHAT THE HELL...

YOU'RE SAYING SHE'S POSSESSED?
I'M JUST TELLING YOU WHAT I SAW. DEFINITELY BEARS MORE INVESTIGATION. THERE'S SOMETHING GOING ON IN THAT HOUSE. I THOUGHT I'D SEE IF FATHER RYAN WILL PAY A VISIT.
FATHER RYAN SEEMS LIKE A GOOD MAN, BUT YOU KNOW I DON'T APPROVE OF THE CONTROL ORGANIZED RELIGION EXERTS OVER ITS FOLLOWERS.
HE'S A SMART GUY, MR. CHURCH. SHARP. AND HE'S MY FRIEND.
YOU SENT ME OUT ON THIS ERRAND. I'LL HANDLE IT MY WAY.
OF COURSE YOU WILL, JOE. AND HERE WE ARE AGAIN.
WHY MUST IT ALWAYS COME TO THIS... REBELLION?

SAINT GERARD'S.
DO ME A FAVOR? TELL FATHER RYAN THAT JOE'S HERE TO SEE HIM?
NOW I'M THE DAMN RECEPTIONIST. WAIT HERE.
‹IS THIS YOUR FIRST TIME INSIDE A CHURCH?›
‹I WAS CREATED INSIDE A CHURCH...›

⟨IN A WAY, THIS IS HOME.⟩
⟨I'M PLEASED TO HEAR THAT. THE LORD OPENS HIS ARMS TO ALL WHO ENTER HIS HOUSE.⟩
⟨ARE YOU SO SURE OF THAT, FATHER? I DO NOT KNOW WHAT I AM. IT FRIGHTENS ME TO THINK THAT EVEN GOD HIMSELF MIGHT NOT KNOW.⟩
⟨IF YOU THINK YOU ARE UNKNOWN TO HIM, WHY WOULD YOU PRAY? WHAT IS IT THAT YOU ASK OF THE LORD?⟩
⟨FORGIVENESS. DO YOU THINK HE WILL FORGIVE ME, FATHER? WILL I BE REWARDED FOR THE WORK I DO?⟩
⟨WHAT REWARD DO YOU HOPE FOR?⟩

⟨TO BE FLESH AND BLOOD, OF COURSE. IF I CANNOT BECOME A PERSON...⟩
⟨...I CANNOT GO TO HEAVEN.⟩
JOE... HEY. YOU ALL RIGHT?
HUNNH?
YOU WERE OFF WITH THE FAIRIES THERE FOR A MINUTE. SOMETHING WRONG?
SORRY. I GUESS I'VE GOT A LOT ON MY MIND. DO YOU HAVE A MINUTE?
...AND NOW LORI'S THINKING ABOUT LEAVING THE CITY. CAN'T STAND TO BE AROUND MR. CHURCH, SO MUCH THAT I GUESS SHE DOESN'T WANT TO BE AROUND ME, EITHER.
MAYBE SHE JUST DOESN'T LIKE SEEING THE WAY MR. CHURCH TREATS YOU. THE OLD MAN **DOES** SEEM TO TAKE YOU FOR GRANTED. LIKE YOU'RE MORE HIS SERVANT THAN HIS FRIEND.
YOU DON'T HAVE TO BEAT UP ON HIM. MR. CHURCH HELPED ME BUILD A LIFE FROM NOTHING. HE'S THE CLOSEST I'VE GOT TO FAMILY.
I UNDERSTAND THAT, JOE. I JUST DON'T LIKE TO SEE GOOD PEOPLE TAKEN ADVANTAGE OF. IF YOU'D RATHER I DIDN'T SAY ANY-THING--

IT'S OKAY. I CAME LOOKING, SO I GUESS I NEED TO HEAR IT. AND I HAVE FOUND MYSELF DEFENDING MR. CHURCH A LOT LATELY.
IF I COULD JUST REMEMBER MY LIFE BEFORE NEW YORK--MY REAL LIFE, NOT THESE CRAZY DREAMS--MAYBE I WOULDN'T FEEL SO HAUNTED ALL THE TIME.
THE TRUTH IS, A PART OF ME IS AFRAID TO KNOW THE TRUTH. TO KNOW WHAT'S REAL.
THIS, MY FRIEND. THIS IS REAL...
"...FLESH AND BLOOD."
IT SOUNDS SIMPLE WHEN YOU SAY IT.
ANYWAY, LISTEN...I DIDN'T COME OVER HERE TO TALK ABOUT MY PROBLEMS...

"...IF YOU'VE GOT THE TIME, I'D LIKE YOU TO COME OVER TO GREENWICH VILLAGE WITH ME...
"THERE'S A WOMAN THERE... I THINK SHE NEEDS OUR HELP."
WHAT'D YOU SAY THIS LADY'S NAME IS? MARGARET SOME-THING?
MADELEINE CARTER. NEIGHBORS TELL ME HER FAMILY'S LIVED HERE A LONG TIME. AT LEAST AS LONG BACK AS THE FLOOD.

KNOCK
KNOCK
KNOCK
FORGET GOING BACK GENERATIONS. IT DOESN'T LOOK LIKE ANYONE'S LIVED HERE FOR YEARS.
TRUST ME. SHE'S IN THERE.
SKREEEEE
MISS CARTER? MADELEINE?
WELL, WHAT HAVE WE HERE? TWO VERY HANDSOME YOUNG MEN. WELCOME, GENTLEMEN. I CAN'T WAIT TO HEAR WHAT I CAN DO FOR YOU.

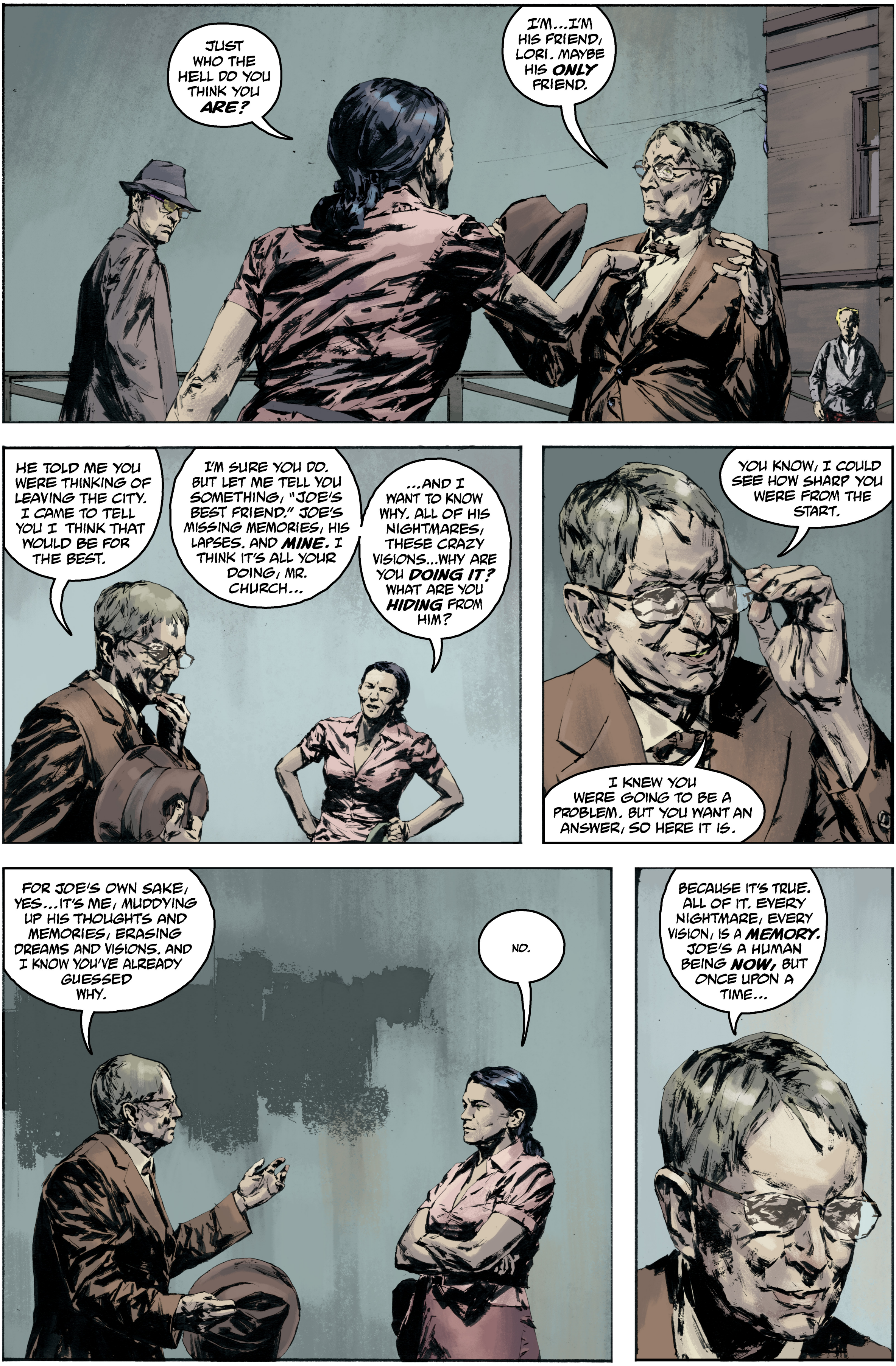
SHE DOES SEE THE COLLAR, RIGHT?
MISS CARTER...
WELL, AREN'T YOU JUST ADORABLE.
WHY DON'T WE SEE HOW--
NOW HANG ON.
I NEVER WOULD'VE PEGGED YOU FOR THE SHY TYPE.
NO! GET OUT OF HERE!
OOOF!
YOU SEE WHAT I MEAN?
PLEASE GO!
QUICKLY-- WHILE YOU STILL CAN!

FLESH AND BLOOD
Part
2

GO!
I'M SORRY, MADELEINE. WE'RE NOT GONNA DO THAT.
MA'AM, YOU'VE GOT SOME PEOPLE WORRIED ABOUT YOU. IF WE COULD JUST--
WHERE ARE MY MANNERS? COME IN. A COUPLE OF HANDSOME MEN COME TO MY DOOR, I'D BE A FOOL TO TURN THEM AWAY.
THAT'S... VERY KIND OF YOU.
YEAH. ABRUPT, BUT KIND.
HAVEN'T YOU EVER HEARD IT'S A WOMAN'S PREROGATIVE TO CHANGE HER MIND?
COME INTO THE KITCHEN, BOYS. I'LL MAKE A POT OF COFFEE...

"...AND YOU CAN TELL ME WHAT BRINGS YOU TO MY DOOR."
HUDSON STREET HOME FOR CHILDREN
BE CAREFUL UP THERE, STANLEY! DON'T FALL IN!
AW, MISS NOONAN. YOU KNOW I SWIM REAL GOOD NOW. HEY, IF YOU'RE GOIN' SHOPPING, CAN YOU GET ME SOME CANDY?
NO PROMISES...
"...I'VE GOT A LOT OF ERRANDS TO RUN TODAY."

PARDON ME...
PARDON ME, LORI. I'M SORRY TO TROUBLE YOU, BUT--
MR. CHURCH? WHAT ARE YOU DOING HERE?
IT'S ABOUT JOE. I'M WORRIED ABOUT HIM. I KNOW YOU'VE HAD YOUR DISAGREEMENTS WITH HIM AND, WELL, WITH YOU RUNNING SO HOT AND COLD IN YOUR RELATIONSHIP--
NO. OH, NO. WE ARE NOT HAVING THIS CONVERSATION.


JUST WHO THE HELL DO YOU THINK YOU ARE?
I'M...I'M HIS FRIEND, LORI. MAYBE HIS ONLY FRIEND.
HE TOLD ME YOU WERE THINKING OF LEAVING THE CITY. I CAME TO TELL YOU I THINK THAT WOULD BE FOR THE BEST.
I'M SURE YOU DO. BUT LET ME TELL YOU SOMETHING, "JOE'S BEST FRIEND." JOE'S MISSING MEMORIES, HIS LAPSES. AND MINE. I THINK IT'S ALL YOUR DOING, MR. CHURCH...
...AND I WANT TO KNOW WHY. ALL OF HIS NIGHTMARES, THESE CRAZY VISIONS...WHY ARE YOU DOING IT? WHAT ARE YOU HIDING FROM HIM?
YOU KNOW, I COULD SEE HOW SHARP YOU WERE FROM THE START.
I KNEW YOU WERE GOING TO BE A PROBLEM. BUT YOU WANT AN ANSWER, SO HERE IT IS.
FOR JOE'S OWN SAKE, YES...IT'S ME, MUDDYING UP HIS THOUGHTS AND MEMORIES, ERASING DREAMS AND VISIONS. AND I KNOW YOU'VE ALREADY GUESSED WHY.
NO.
BECAUSE IT'S TRUE. ALL OF IT. EVERY NIGHTMARE, EVERY VISION, IS A MEMORY. JOE'S A HUMAN BEING NOW, BUT ONCE UPON A TIME...

"...HE WAS SOMETHING ELSE."
SO YOU'RE SAYING MY NEIGHBORS ARE CONCERNED ABOUT ME? THEY CALLED YOU?
NOT EXACTLY. JOE, DO YOU WANT TO EXPLAIN?
SNIFF SNIFF
FATHER RYAN, DO YOU SMELL SOME-THING? IT'S FAMILIAR, BUT I CAN'T PLACE IT. LIKE CINNAMON AND STALE BEER MIXED TOGETHER.
IS THAT A NICE THING FOR A GUEST TO SAY? THIS PLACE IS CLEAN. IT CERTAINLY DOESN'T SMELL LIKE--
HE DIDN'T MEAN ANYTHING BY IT. LISTEN, MADELEINE, THIS IS DIFFICULT TO PUT INTO WORDS, BUT...
IT'S NOT REALLY DIFFICULT. THE FATHER'S JUST TOO POLITE. I'D LIKE YOU TO LET FATHER RYAN EXAMINE YOU, MAYBE SAY A BLESSING OVER YOU. WHAT DO YOU SAY?

I SAY I'M INTRIGUED BY THE PROSPECT OF THE FATHER EXAMINING ME.
THAT'S NOT...WHAT I MEAN IS...
WHY DON'T WE GO INTO THE LIVING ROOM AND MAKE OURSELVES MORE COMFORTABLE?
MOVE IT! IF YOU'RE GOING TO WASTE MY DAMNED TIME, LET'S GET IT OVER WITH!
TRUST ME, MADELEINE, WE DON'T WANT TO KEEP YOU ANY LONGER THAN WE HAVE TO. FATHER RYAN JUST WANTS TO SAY A PRAYER OVER YOU.
"TURN THEE UNTO ME AND HAVE MERCY UPON ME; FOR I AM DESOLATE AND AFFLICTED. THE TROUBLES OF MY HEART ARE ENLARGED..."
HEY, DETECTIVE-MAN. WHAT ARE YOU DOING OVER THERE?
NOTHING. JUST...
SNIFF SNIFF
YOU DON'T SMELL THAT?

"...O BRING THOU ME OUT OF MY DISTRESSES. LOOK UPON MINE AFFLICTION AND MY PAIN, AND FORGIVE ALL MY SINS."
OH, FATHER RYAN, YOU THINK I'M A DEMON? IF ONLY MY LIFE WERE THAT SIMPLE.
YOUR BEHAVIOR'S PRETTY DAMNED ODD, MADELEINE. YOU'VE GOT SOME MIGHTY MOOD SWINGS.
I HAD TO CONSIDER POSSESSION, BUT GIVEN THAT MY PRAYING DOESN'T SEEM TO TROUBLE YOU, I THINK WE CAN RULE IT OUT. THE QUESTION IS--
I THOUGHT YOU WERE GOING TO EXAMINE ME ***THOROUGHLY.*** THAT'S GOING TO TAKE MORE THAN A LITTLE PRAYER.
MADELEINE. PLEASE. WHAT'S WRONG WITH YOU? I'VE HEARD ABOUT CASES OF MULTIPLE PERSONALITY DISORDER, BUT I THINK--
STOP! JUST LET ME--
SLAP
NO! IT'S ***MY*** TURN. THIS ONE'S ***MINE!***
SLAP
YOU'RE GOING TO RUIN ***EVERY-THING!***

OH, GOD, I'M SORRY. PLEASE JUST...PLEASE GO. DON'T TELL ANYONE.
I THINK WE'RE PAST THAT POINT, MA'AM. I THINK WE OUGHT TO...I'M NOT SURE...
JOE...?
...HOW DO WE HANDLE THIS?
WAIT. I...
...I KNOW THIS PLACE.
IT CAN'T BE REAL.
MADELEINE... WHERE WAS THIS PICTURE TAKEN?
JOE?
THAT'S MY MOTHER AND ME IN 1960. MY GRANDMOTHER WAS STILL ALIVE THEN AND SHE WANTED US TO GO TO THE OLD COUNTRY, TO LEARN MORE ABOUT OUR HERITAGE.
WHY?

THE OLD COUNTRY. I KNEW THE SCENT WAS FAMILIAR. I JUST NEVER EXPECTED TO RECOGNIZE IT FROM MY DREAMS.
SNFF SNFF
SHE'S NOT CRAZY, FATHER. AND THERE'S NO DEMON INSIDE HER.
THIS IS WITCH-CRAFT.
NO! IT'S NOT HER FAULT. YOU DON'T KNOW. MY DAUGHTER IS NO WITCH. MADELEINE IS NO WITCH!
YOUR DAUGHTER?
BUT AREN'T YOU MADELEINE?

I TOLD YOU WE SHOULDN'T HAVE LET THEM IN.
KRASH
GOOD GOD!
WHAT DID WE JUST WITNESS?
SHE'S POSSESSED, FATHER. BUT NOT BY A DEMON.
WHO ARE THEY, MADELEINE? YOUR MOTHER AND WHO ELSE?
YES. MY MOTHER AND HER MOTHER AND HER MOTHER, AND ON BACK ALMOST TWO HUNDRED YEARS. ALL THE WAY BACK TO A VERY SELFISH WOMAN-- WHO WAS A WITCH.
A WOMAN WHO IS A WITCH. SHE'S STILL HERE WITH US, STILL HOLDING ON TO FLESH.
AND SHE SAYS YOU CAN'T BE ALLOWED TO LEAVE HERE ALIVE.

P SUPER
ARKETS
A&P
I KNOW HOW DIFFICULT IT MUST BE TO BELIEVE.
NO...
GOODRICH TIRES
THE THING IS...I'D HALFWAY COME TO THIS CONCLUSION ALREADY. BUT TO HEAR IT SAID ALOUD...THAT'S SOMETHING ELSE ENTIRELY.
THIS IS KINGS TERRITORY
IT SEEMED ONLY FAIR TO TELL YOU THE TRUTH.
WATER TAXI
I IMAGINE YOU DON'T WANT ANYTHING FURTHER TO DO WITH EITHER OF US, AND I DON'T BLAME YOU. IF THERE'S ANYTHING YOU'D LIKE ME TO SAY TO JOE FOR YOU--
FOR *ME?*
NO, THANK YOU, MR. CHURCH.
I WON'T HAVE YOU SPEAK FOR ME, TO JOE OR TO ANYONE.
WHERE IS HE NOW? AT HOME?
HE'S CONDUCTING AN INVESTIGATION. BUT SURELY YOU DON'T MEAN TO CONFRONT HIM. HIS MIND IS DELICATE. IF HE WERE TO LEARN THE TRUTH--THAT HE ISN'T HUMAN--

--IT MIGHT **DESTROY** HIM.
TO **HELL** WITH YOU, SIMON CHURCH.
WATER TAXI
WHATEVER JOE MIGHT HAVE **BEEN,** HE'S A **GOOD MAN** NOW, AND A KIND SOUL. THAT'S MORE THAN I CAN SAY FOR **YOU.**
DON'T BE A FOOL. YOU CAN'T SAVE WHAT YOU HAD WITH HIM.
JOE HAS A RIGHT TO KNOW. HE DESERVES THE TRUTH.
HHUFFF
WHAT... KOFF KOFF
I'M SORRY, LORI. I WON'T ALLOW YOU TO RUIN HIM. YOU UNDERSTAND, OF COURSE.
...UNDER-STAND...OF COURSE...

LET'S TALK ABOUT THIS, MADELEINE. WE CAN HELP YOU.
PLEASE JUST LET THEM GO. I CAME HOME TO BE WITH YOU. I'VE KEPT THE LINE UNBROKEN...
...BUT *KILLING* PEOPLE...THAT WAS NEVER PART OF THE PROMISE.
THAT'S RIGHT, KID. YOU TELL 'EM. I DON'T KNOW HOW MANY GENERATIONS YOU'VE GOT HIDING IN THERE, BUT IT'S YOUR LIFE. WHATEVER WITCHCRAFT STARTED THIS, YOU CAN STOP IT.
SOME KIND OF IMMORTALITY SPELL, ISN'T IT? THEY SHARE YOUR BODY SO THEY DON'T HAVE TO SURRENDER ENTIRELY TO DEATH?
WE CAN FIND A WAY TO END IT, MADELEINE. PRAY WITH ME. I PROMISE WE WON'T ABANDON YOU.

BASTARDS! WE'RE NOT GOING ANYWHERE!
GAHHH!
JOE, DON'T HURT HER! THAT ISN'T MADELEINE. THAT--
THUMP
YOU SHOULD NEVER HAVE COME HERE!
HURKK
"DON'T HURT HER"?

MADELEINE, THIS IS YOUR BODY. I KNOW THEY'RE YOUR FAMILY, BUT YOU'VE GOT TO FIGHT THEM. DON'T LET THEM USE YOU LIKE THIS!
GRRRRR
HANG ON TO HER. THIS KIND OF MAGIC NEEDS A FOCUS. AN ANCHOR.
FATHER--IF YOU WANTED TO GET INTIMATE, ALL YOU HAD TO DO WAS ASK.
LET'S TRY THIS.
KRASH
LET HIM GO, MADELEINE! I'M GOING TO JUST KEEP SMASHING THINGS UNTIL I FIND THE--
OH.

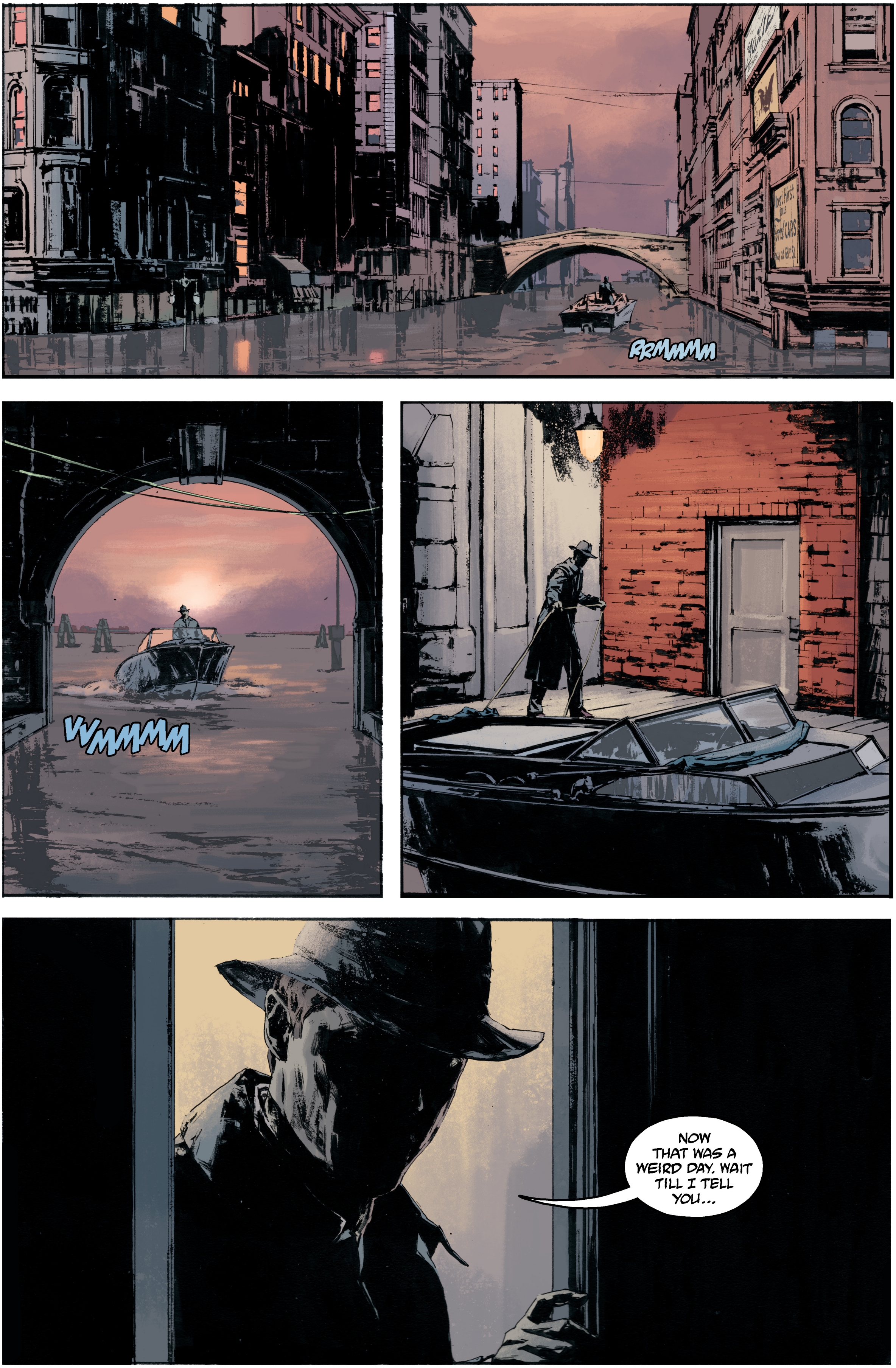
SORRY, FATHER. NO MORE TIME TO PLAY. THE OTHERS THINK WE NEED TO CUT THIS SHORT.
...NO... DON'T...
KRASH
LET HIM GO, LADIES!
JOE, NO! YOU CAN'T KILL HER! MADELEINE'S NOT TO BLAME! SHE'S--
KRAK
MADELEINE'S NOT IN CONTROL HERE.

I'M NOT SURE WHICH ONE YOU ARE, LADY. MOM, GRANDMA, GREAT-GREAT-GREAT-GRANNY. DOESN'T MATTER TO ME. IF I PUT A BULLET THROUGH HER, YOU'RE ALL DEAD.
YOU WOULDN'T. IT'S MURDER. IT'S--
...DO IT, JOE... DO IT QUICKLY, BEFORE THEY PUSH ME DOWN AGAIN...
NAH...
SNAP
I WASN'T GONNA SHOOT YOU, KID. I JUST NEEDED TO BUY MYSELF A FEW SECONDS...
...BUY YOU A LIFETIME.
BANG

ARE THEY... IT CAN'T BE THAT SIMPLE, CAN IT? ARE THEY...
OH, NO. MOMMA.
WHAT DID YOU DO?
BROKE THE CONNECTION. THE WITCH WHO CAST THAT SPELL'S BEEN DEAD CENTURIES. THERE HAD TO BE SOME PHYSICAL ANCHOR FOR IT TO LAST SO LONG.
THEY'RE GONE. I'M...I'M ALONE.
THEY'RE GONE...AND I NEVER GOT TO SAY GOODBYE.
THE WOMAN'S HEARTBROKEN. AFTER WHAT THEY DID TO HER, YOU'D THINK SHE'D HAVE HATED THEM.
CRAZY, THE THINGS PEOPLE WILL DO FOR FAMILY. I'LL NEVER UNDER-STAND IT...
...FOLKS LET THEMSELVES BE LIED TO AND MANIPULATED AND TELL THEMSELVES IT'S OUT OF LOVE...

"...SOME DAYS I THINK I'M LUCKY I DON'T HAVE A FAMILY. I NEVER HAVE TO MAKE EXCUSES FOR PEOPLE WHO SAY THEY LOVE ME...
"...I NEVER HAVE TO DEAL WITH THAT KIND OF BETRAYAL."
ALL RIGHT, LORI. ALMOST READY NOW.
THERE WE ARE.
DRINK.
YES. I'LL...
NO. WHAT ARE YOU DOING TO ME. HOW ARE YOU--
DRINK.

IT'S ALL RIGHT NOW. YOU WON'T REMEMBER ANY OF THIS. YOU'RE TO LEAVE THE CITY IMMEDIATELY. START FRESH SOMEWHERE ELSE.
YOU WON'T REMEMBER JOE AT ALL. AND I'LL MAKE SURE THAT HE NEVER REMEMBERS YOU. I CAN SPARE YOU BOTH THAT PAIN, AT LEAST...
"...I'M NOT A BAD MAN, LORI. TRULY, I'M NOT...
"...TRULY."


RRMMMM
VVMMMM
NOW THAT WAS A WEIRD DAY. WAIT TILL I TELL YOU...

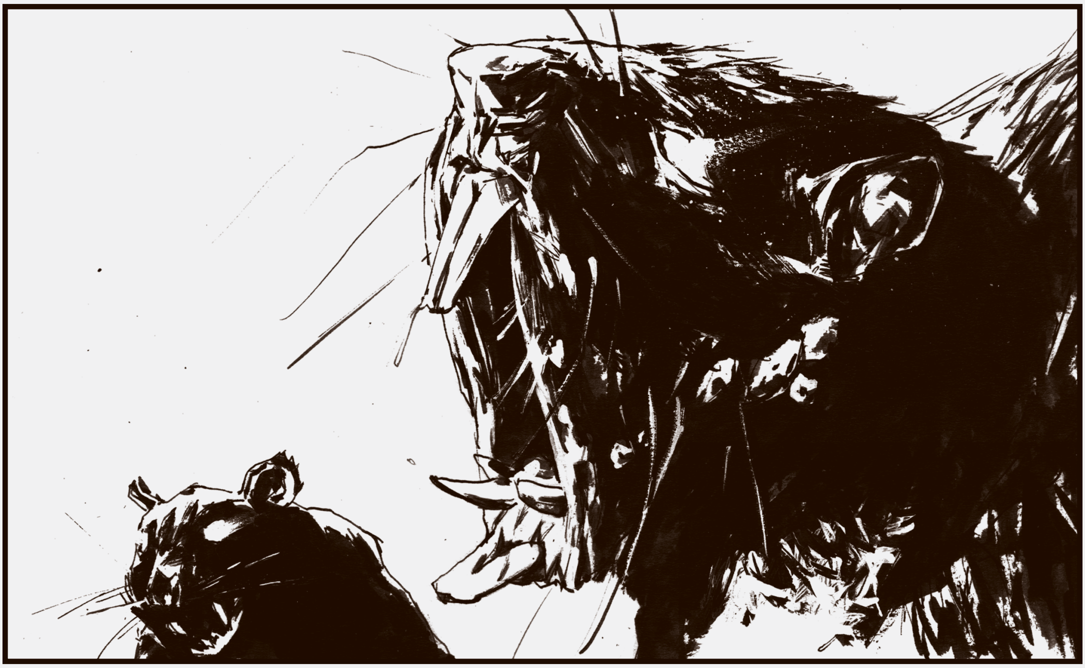
MR. CHURCH?
ANYBODY HOME?
THE END

JOE GOLEM OCCULT DETECTIVE™

SKETCHBOOK

Notes by
Patric Reynolds and Dave Palumbo

Patric Reynolds: The Outer Dark rats were the first unique monsters I had to design since the Rat Catcher creature in the first *Joe Golem* arc. They had to be all different sizes, each in varying states of change. Initially I looked up the concept art for the mole rats in the *Fallout* video game series for inspiration, but I wanted to make them more than just zombie or mutant rats . . . I wanted to show them transforming into something a little more unique, like they were being infected by some kind of supernatural fungus. The real challenge was to show all the different kinds of texture and forms while only having black and white to work with. Casting a very strong light source on the creatures and creating a stark relief helped.

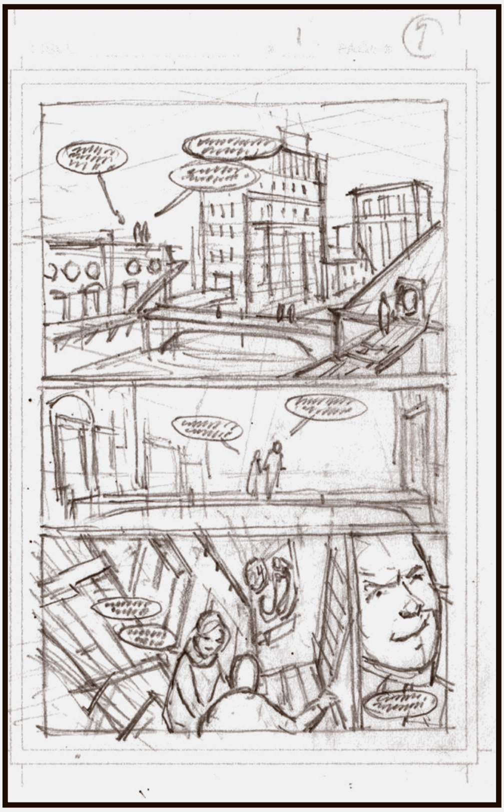


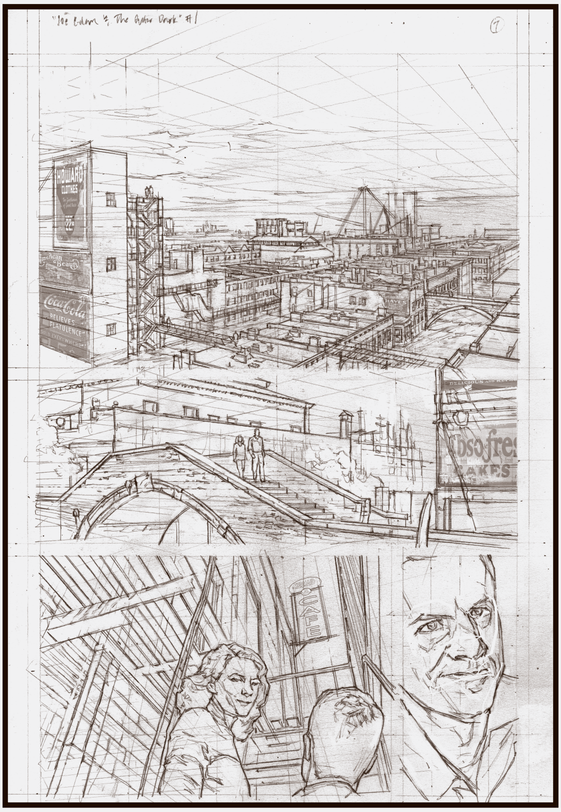
I also did a lot research on naked mole rats, because even the cutest animals look FAR creepier and more unsettling without any fur. Also, and most importantly, the rats were editor Katii O'Brien's favorite thing ever.

Katii O'Brien: It's true.

Reynolds: I based the ghosts in the "Flesh and Blood" arc on the Ark the of Covenant angels from *Raiders of the Lost Ark*, which were little more than wispy streaks of light with just enough clarity to convey some kind of human presence within them.

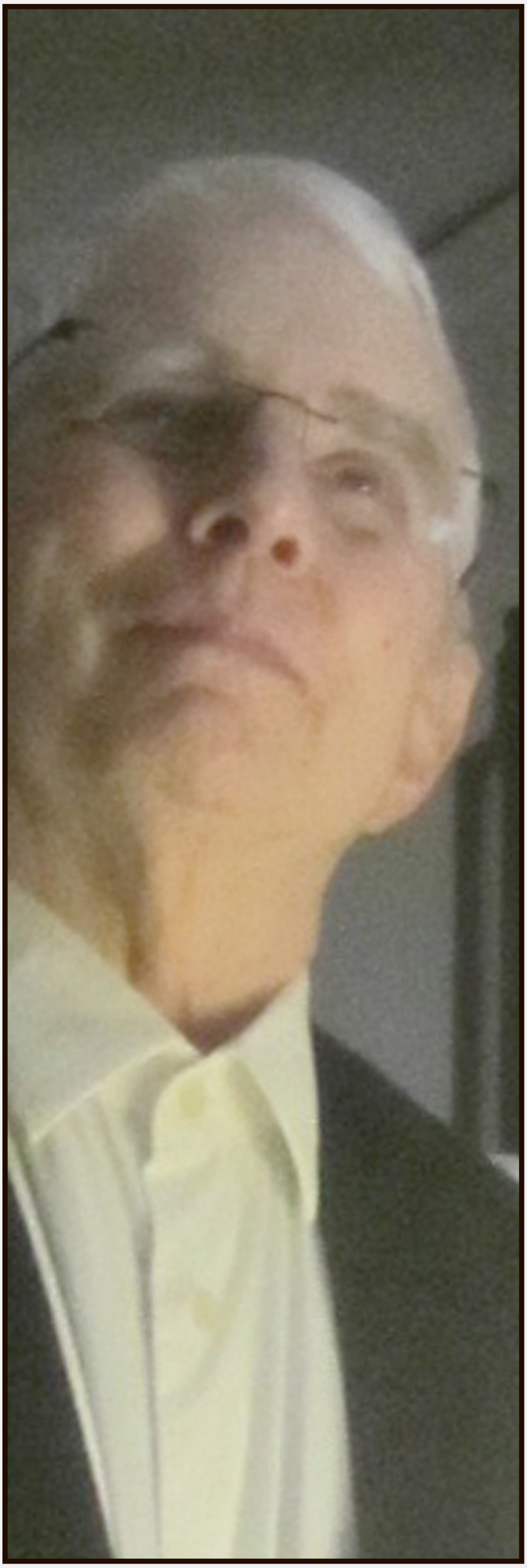
In the script the ghosts were described as "barely visible," and I had to find a way to visually separate them from the other characters. I usually try to create ambiguity and mystery by surrounding the figures with lots of black and shadow, but with the ghosts I had to do it where light was sort of emanating from them. I had to try and show that ethereal vagueness while only using black and white, but still giving colorist Dave Stewart enough clarity to work from. I tried not to use lines from my pen and instead just focused on dry brush strokes and atomized Pro White ink. To get reference for the ghosts as they zipped around Madeleine's house, I threw some of my IKEA bedsheets over my head, and filmed little "movies" on my iPhone of myself jumping off my bed to try and capture a kind of flying effect.





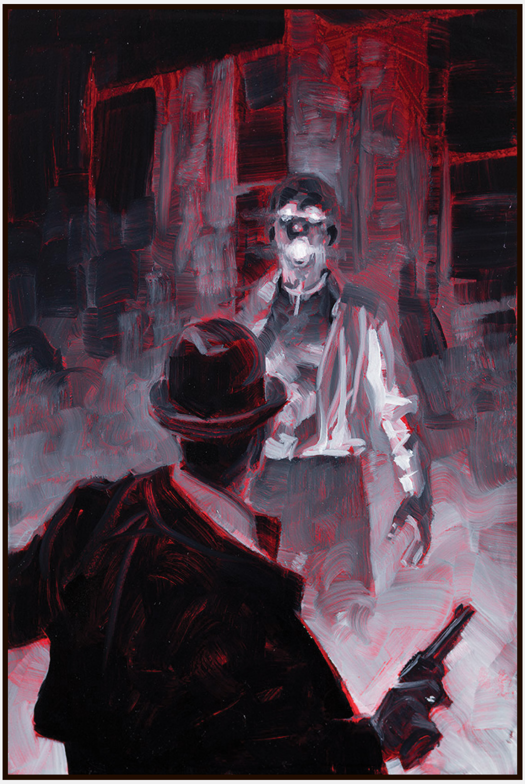
I wanted to remind the reader of the the Drowning City's uniqueness every chance I got, and wanted it to inform how I "shot" each scene (putting the "camera" on the rooftops, visually following Joe and Lori up rickety fire escapes, etc.). I thought this could help the readers experience the city like the characters were.

As you can see, I have some very committed and patient friends who help me with photo reference. Sometimes it helps me to film a little movie of the entire action of the shot, and then pick a frame out of that. Sometimes the most dynamic shots are in-between one movement or the other.



And sometimes I'll splice different pieces of reference together in one shot, mostly because it's much easier to use myself as reference than it is to get a whole group of people together. But I've also found that having different pieces to play around with and manipulate makes it easier to construct a shot that's more dynamic. As long as I know where the horizon line is, I can move the pieces around in all sorts of ways and still keep their relationship more or less spatially accurate.

Dave Palumbo: Before I begin painting a cover, the editor and I discuss concepts and themes. If there are several interesting ways to go, I might do some simple thumbnails in two or three values to help narrow things down.



When the scene feels pretty clear, I paint up oil sketches to fill in the details. Sketching in paint gives the prelim a feeling very similar to the final.

It's always important to plan the composition as a cover, which means testing how the masthead will look on top. A quick check in Photoshop saves a lot of headaches down the road if something is off.

MIKE MIGNOLA's fascination with ghosts and monsters began at an early age; reading *Dracula* at age twelve introduced him to Victorian literature and folklore, from which he has never recovered. Starting in 1982 as a bad inker for Marvel Comics, he swiftly evolved into a not-so-bad artist. By the late 1980s, he had begun to develop his own unique graphic style, with mainstream projects like *Cosmic Odyssey* and *Batman: Gotham by Gaslight*. In 1994, he published the first *Hellboy* series through Dark Horse. There are over fifteen *Hellboy* graphic novels, several spinoff titles (*B.P.R.D.*, *Lobster Johnson*, *Abe Sapien*, *Sir Edward Grey: Witchfinder,* and more), prose books, animated films, and two live-action films. Along the way he worked on Francis Ford Coppola's film *Bram Stoker's Dracula* (1992), Disney's *Atlantis: The Lost Empire* (2001), and with director Guillermo del Toro on *Blade II* (2002), *Hellboy* (2004), and *Hellboy II: The Golden Army* (2008). A new film by Neil Marshall is currently in the works. Mike's books have earned numerous awards and are published in a great many countries. He lives somewhere in Southern California with his wife, daughter, and cat.

CHRISTOPHER GOLDEN is the author of such novels as *Of Saints and Shadows*, *The Myth Hunters*, *The Boys Are Back in Town*, *Strangewood*, and *Tin Men*. He has also written books for teens and young adults, including *When Rose Wakes*, *Soulless*, *Poison Ink*, and *The Secret Journeys of Jack London*, coauthored with Tim Lebbon. His other work with Mike Mignola includes the novels *Baltimore; or, The Steadfast Tin Soldier and the Vampire* and *Joe Golem and the Drowning City*. Golden was born and raised in Massachusetts, where he still lives with his family. His original novels have been published in more than fourteen languages in countries around the world. Please visit him at ChristopherGolden.com.

PATRIC REYNOLDS left his former life as a Las Vegas high school teacher with a house, a pension, and new Toyota to go learn how to become a comic book artist. Since 2009, he has worked with Patton Oswalt and Joss Whedon (*Serenity: Float Out*), Mike Mignola, Christopher Golden, and John Arcudi on several other "Mignolaverse" titles (*Abe Sapien*, *Hellboy & the BPRD 1954*), Marc Andreyko (*Let Me In*), David Lapham (*Exile to Babylon*), Steve Niles (*The Thing*), and Chris Roberson (*Aliens*) as comic book illustrator, all published by Dark Horse Comics. He has also done extensive concept and character design work as well as illustrated exclusive covers for several comic titles. He now lives in Portland, Oregon with a sofa unit, Medicaid, and a bus pass. He couldn't be happier.

"IT'S OBVIOUS THAT MIGNOLA, GOLDEN, AND REYNOLDS HAVEN'T LOST A STEP SINCE THEIR PREVIOUS, CRITICALLY ACCLAIMED *JOE GOLEM* COLLABORATIONS, AND THAT THIS IS SHAPING UP TO BE YET ANOTHER GRIPPING FORAY INTO THE WORLD OF EVERYONE'S FAVORITE OCCULT DETECTIVE." . . . . Big Comic Page

Occult detective Joe Golem investigates two supernatural mysteries, while demons from his past seep into the present. When men are being driven mad by otherworldly voices in their heads, Joe's search for an explanation leads to another dimension, and a dangerous man who wants to harness its power. Then, Church leads Joe to a crumbling home where a young woman is being possessed by the ghosts of her family.

DARK HORSE BOOKS